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GUARDIAN

MAY 13 - 19, 2009 THE SAN FRANCISCO BAY GUARDIAN • SFBG.COM VOL. 43, NO. 33 • FREE



The year of the bicycle

San Francisco is on the verge of a breakthrough with the transportation option that prevents wars, slows global warming, improves community health, and costs almost nothing. So why are you still driving a car? By Steven T. Jones p10

On the road: Bicycle activists parade down Valencia at 14th Street. Left to right, Eliza Strack, Jamie Bond, Francesca Zumbo, Tim Daw, Amandeep Jawa, Steven T. Jones, Dawn Andres, Andy Thornley, Jonathan Stynes of Box Dog Bikes, and Laird Rickard | GUARDIAN PHOTO BY KEENEY AND LAW PHOTOGRAPHY

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EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

My friends and I were waiting for the bus the other day on Mission and 29th streets, wondering whether it made sense to make our kids walk about a mile to the Mission District branch library or to continue to hang out in front the donut shop and argue about why we weren't buying donuts that afternoon. So we did what hundreds of other San Franciscans do every day: we called 311 and asked when the next bus was coming. Six minutes, the operator said.

Although we didn't realize it at the time, we had just cost Muni $1.97.

That's right — during Muni's budget hearings last week, it came out that every time you call 311 and ask about the next bus — which is one of the main things people use that service for — it costs the broke and beleaguered transit system almost two bucks. That's more than the fare you pay when you finally board. (You can call 511 and get an automated response much more cheaply, but it's voice-activated software and can be frustrating.)

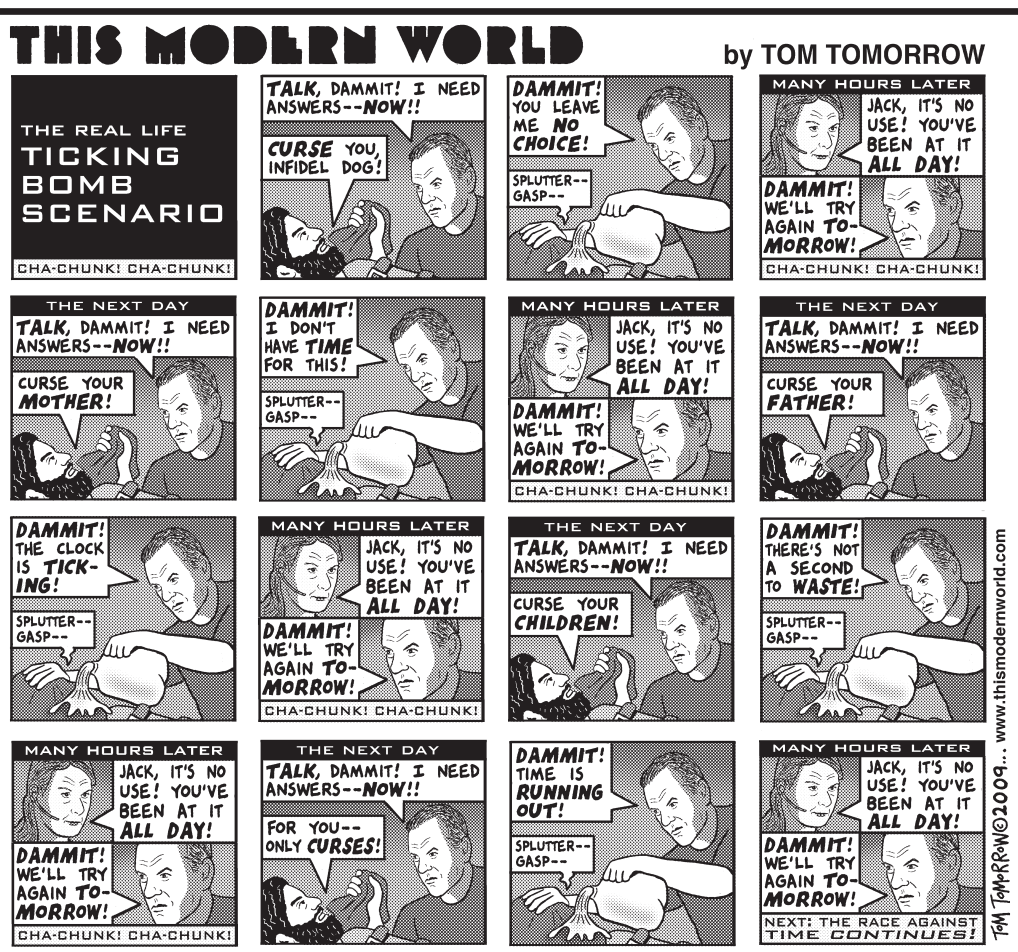
When Gavin Newsom set up his 311 system, he never told us that a fair amount of its funding would come from diverting resources away from the city departments the call center is supposed to serve. He sold it as one of his government-as-public-service programs, a way to make the city more businesslike by treating its customers — that's us, the residents and taxpayers — better.

I'm fine with that, and I've never had a problem with the 311 idea. It can be intimidating for people to get through to city agencies and figure out whom to call about what, and a central dispatch makes sense. The problem is, at a time when the city's really, really broke, I'm not sure the 311 center is more important than, say, nurses at San Francisco General Hospital or community-based mental health treatment.

Ah, but there's a secret here: Newsom doesn't have to fund 311 at the level of its real cost because he simply steals money from other departments.

Now that I know Muni is getting hit with a special "work order" charge (because Newsom never figured out how to pay for his pet project and is draining money from bus service to fund it), I'm done. I'm never calling 311 to ask for bus information again.

And I have to admit, I'm feeling a little cheated. SFBG



Rewrite the Muni budget

EDITORIAL Just one day after the Board of Supervisors Budget and Finance Committee voted to reject Mayor Gavin Newsom's Muni budget, the mayor's press flak, Nathan Ballard, reminded us of how deeply the Mayor's Office remains in budget denial.

"We are currently operating under the assumption that the supervisors will approve the MTA's sensible budget," Ballard told City Editor Steven T. Jones May 8. "If they reject the budget, we'll cross that bridge when we get to it."

That was a foolish assumption. At press time, seven supervisors had signed on as cosponsors to Board President David Chiu's bill rejecting the Municipal Transportation Agency budget proposal, and Sup. Bevan Dufty, an eighth vote, was among the Budget Committee members favoring rejection. Only seven votes were needed, so the MTA budget was dead by May 7 — and Newsom's refusal to recognize that was nothing more than a foolish attempt to play chicken with the supervisors. If the MTA fails to produce a new budget by the end of May, the current funding remains in effect — and that means the city's budget deficit is much worse. The mayor strategy seems to be aimed at blaming the supervisors instead of addressing the problem.

And the problem is serious — the MTA budget is a mess. It seeks to close a $129 million shortfall almost entirely on the backs of the riders through service cuts and fare hikes. Only 20 percent of the new revenue would come from higher downtown parking fees.

That's not just bad public policy for a transit-first city (the last thing San Francisco wants to do right now is discourage people from taking Muni), it's bad economics. Every time Muni raises fares, ridership drops. Typically, most of the riders come back eventually. But at a certain point — possibly at the proposed $2 level — further increases in cost will drive people away from the system, and that will end up costing Muni money. The alternative — charging more for parking, particularly downtown — has multiple benefits: most people who drive cars downtown are better off than the Muni riders and can afford to pay more — and if higher parking meter rates discourage driving, that's an excellent outcome.

The MTA is a creature of Proposition A, a 2007 transportation reform measure that was supposed to insulate Muni from political pressure — and guarantee the transit system more money. Newsom pushed for Prop. A and promised that the measure would guarantee Muni a $26 million additional funding stream that could be used to improve service. (He also promised — in writing — that he wouldn't use the fine print in Prop. A to try to privatize the taxi medallions). He's now gone back on both of those vows.

In fact, the budget put forward by Newsom's MTA appointees, and his $316,000 a year general manager, diverts a huge amount of Muni money to the Police Department, the mayor's pet 311 call center, and other city departments — far more than $26 million. That money

CONTINUES ON PAGE 6 »

How to fix public transit

By Dave Snyder

OPINION As San Franciscans deal with the shock of ever-worsening budget cuts, it's time we look to fundamental structural changes in the way government does business. That's a scary thought because, as Naomi Klein warns, free market ideologues use shocks to accomplish a very damaging type of structural change that cuts public service, increases privatization, and strengthens class division. Those of us who support collective responsibility and a strong public sector had better work together to propose our own structural change.

In transportation, to reduce driving — which accounts for 47 percent of greenhouse gas emissions in this city — we must increase public transit ridership dramatically. Yet the San Francisco Municipal Transportation Agency is cutting its budget by 16 percent. The solution is simple, but not easy: car transportation will have to cost more, in terms of money and time. Transit, walking, and bicycling will have to be easier, faster, and safer. We can use the funds from increases in driving costs to fund improvements to other forms of transportation.

The alternative is an abandonment of the great equalizer that is public transit — and a kind of privatization that provides the automobile as an option for the middle class but at the cost of miserable transportation for the 30 percent of San Francisco households who don't have cars.

For this to work, public transit must be not just a little bit better, it must be a great deal better. It must remain affordable for families and serve the whole city efficiently, at all hours of the day. Residents should need cars so rarely that transit costs, plus occasional car-sharing and car rentals, are cheaper alternatives than car ownership.

With a higher gas tax and tolls on freeways (measures a recent San Francisco Planning and Urban

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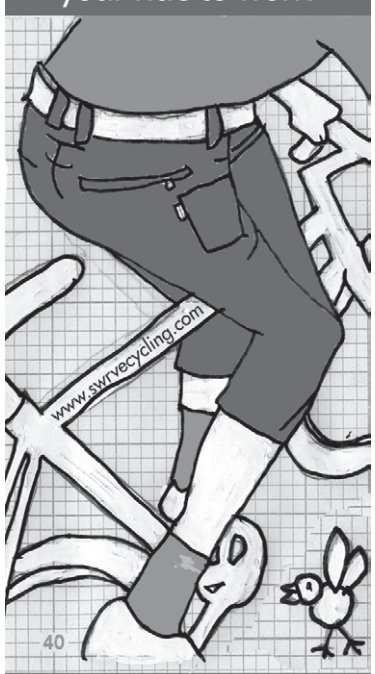
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goes for "work orders" — in other words, the cops get to suck money out of the Muni budget for doing what they're supposed to do anyway. And 311 charges Muni almost $2 every time someone calls to ask about bus service (even though 311 exists to help people find out about city services).

The mayor needs to quit his political games and direct the MTA to draft a new budget, quickly, that hits drivers harder than bus riders and dramatically trims the money used as a back-door subsidy for the cops and Newsom's call center. And the supervisors should make it clear that they won't approve any MTA budget until he fixes those problems. SFBG

PUBLIC TRANSIT

CONT»

Research analysis shows to be among the most cost-effective policies to reduce greenhouse gas emissions), we can make public transit work better. SFMTA should implement its proposed rapid network on the routes that carry 80 percent of Muni's passengers, speeding up the vehicles by at least 20 percent. That will cost car drivers some time: mixed traffic lanes will have to be converted to bus lanes. Turns will have to be restricted and parking will have to be removed.

The city also must make bicycling safe and easy. Our bikeways need to be safe for eight-year olds, who need systems that forgive mistakes and allow for slow and easy riding, and seniors, who are not physically able to ride fast and cannot afford to make emergency stops that may cause a fall. That means we need effective 18 mph traffic-calmed zones and a system of car-free bike paths, including one down Market Street.

Transportation is a regional issue that San Francisco cannot solve on its own. We must do a better job of matching our regional development patterns to our needs to promote walking, bicycling, and transit.

To make all this work, we must stop sprawl immediately and concentrate growth in cities and existing suburbs. More density in cities means more people to support transit (through fares and a higher tax base) and more people to support local shops so that walking to your grocery store is an option for more people. SFBG

Dave Snyder is transportation policy director at SPUR.

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GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

Saving the southeast

Foreclosure wave speeds SF's black exodus while city officials focus on new condo construction

By Sarah Phelan
sarah@sfbg.com

When Mayor Gavin Newsom and Sup. Sophie Maxwell convened a task force in July 2007 to figure out why African Americans are leaving San Francisco and how to reverse this trend, the subprime loan market crisis was about to send a shock wave of home foreclosures sweeping through southeast San Francisco.

Hope SF, the promised rebuild of the city's public housing projects, is underway at a cost of $95 million. The city's certificates of preference program, giving housing priority to black residents displaced by redevelopment, has been expanded and extended. But little has been done to address the immediate problem.

Instead political leaders have focused on a plan to subsidize Lennar Corp.'s construction of thousands of new condos in the southeast section of the city — the heart of the San Francisco's remaining African American community — and have done nothing to promote a plan that could convert hundreds of foreclosed homes into affordable for-sale or rental units there, right here, right now.

African American Out Migration Task Force (AAOMTF) members recall warning that the crisis would likely hit San Francisco's already dwindling black population extra hard. And Sup. John Avalos, who was running for election in District 11, remembers seeing impacts in the Excelsior District as early as 2007.

"I was telling people in early 2007 that this was a problem in District 11, and even real estate people didn't believe me," recalled Avalos, who is exploring legislation to hold banks accountable and spoke at an ACORN protest in support of Excelsior homeowner Genaro Paed, a Filipino native who just staved off eviction orders pending the outcome of his lawsuit against Washington Mutual concerning what Paed describes as "a predatory loan" secured in 2006.

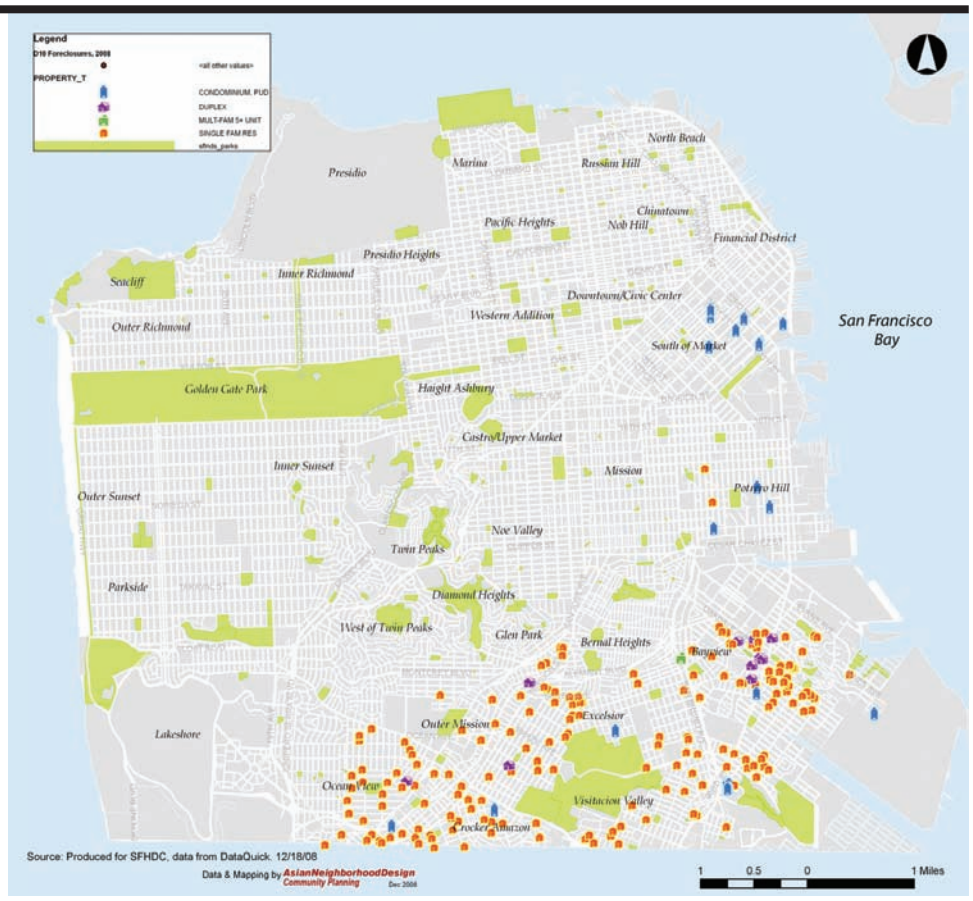
Avalos also planned to introduce legislation on May 12 that would expand protection of renters, including those in foreclosed homes who are now being evicted by banks.

This isn't the first time city leaders have studied the African American exodus or ways to prevent low-income and minority households from being preyed upon or displaced. Indeed, this task force's initial findings, (released last summer after Lennar spent millions to persuade voters to support building 10,000 condos in the city's southeast) suggests San Francisco's entire black community is at risk unless proactive and immediate steps are taken.

According to U.S. Census data, the city's African American population shrank to 6.6 percent of the city's total population by 2005 (a 40 percent decline since 1990) and will likely slip to 4.6 percent by 2050, according to the California Department of Finance. And these findings were made before the foreclosure crisis heated up.

In 2008 Maxwell and other elected officials convened a Fair Lending Working Group (FLWG) to figure out how to respond to the wave of foreclosures. By year's end, there were 667 home foreclosures in San Francisco, almost all in the city's southeast sector.

These numbers sound small compared to Contra Costa County or Oakland, where thousands of foreclosures occurred. And they aren't big enough to qualify for the first round of President Barack Obama's National Stabilization Program grants, which were released earlier this year. Based on a census-driven formula, the grants sent $8 million to Oakland and no money to San Francisco.



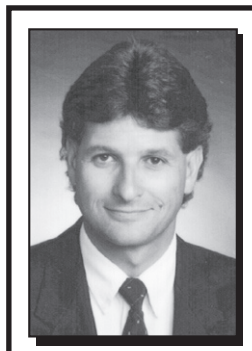
This map of all the foreclosures in San Francisco shows a heavy concentration in the southern part of the city, home to many low-income communities of color.
MAP COURTESY OF SAN FRANCISCO HOUSING DEVELOPMENT CORPORATION

But with half the city's foreclosures in the Bayview, home to most of the city's remaining African Americans, the fact that little has been done to save these homes — or to follow early recommendations to do so — is a gentrification crisis in the making.

Ed Donaldson, housing counseling director at the San Francisco Housing Development Corporation in the Bayview District, served on the FLWG and remembers suggesting a two-tier track. First, take steps to protect renters in places that have been foreclosed and second, buy as many foreclosed properties as possible with the aim of reselling or leasing them as affordable units. While the FLWG liked the renter protection angle, it did not support the foreclosure acquisition program.

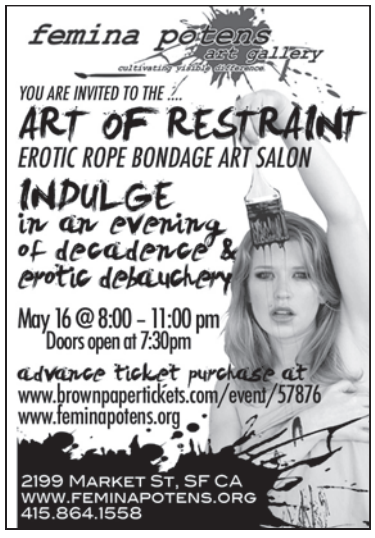
"The idea fell on deaf ears," recalls Donaldson, who was disappointed his foreclosure purchase plan didn't make it onto FLWG's recent recommendation list. FLWG members include financial institutions such as Wells Fargo, Washington Mutual, and

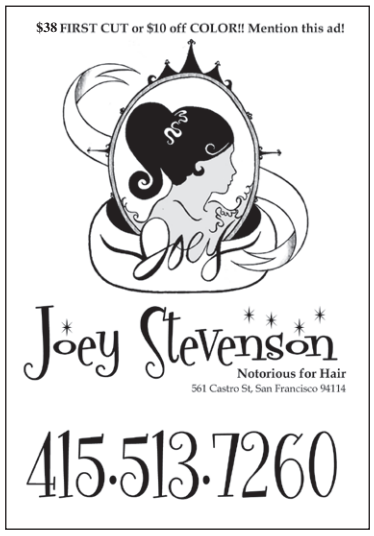
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"I was telling people in early 2007 that this was a problem in District 11, and even real estate people didn't believe me."
Sup. John Avalos

ALERTS

By Joe Sciarrillo
and Steven T. Jones
alerts@sfbg.com

WEDNESDAY, MAY 13

Berkeley Rally for Immigrants
Rally to free Jesús Gutiérrez, a campus food service worker and AFSCME 3299 member. The UC Police Department entered the Clark Kerr dining commons to arrest him in an immigration raid April 29 and he is now detained in ICE custody. Come and encourage officials to release Gutiérrez, investigate his arrest, and make UCB a sanctuary campus.
Noon, free
Sproul Plaza, UC-Berkeley
Telegraph at Bancroft, Berk.
510-502-9072
california@bamn.com

THURSDAY, MAY 14

Bike to Work Day
This is the day to give bicycling a try if you aren't already a regular cyclist. Stop by one of 26 Energizer Stations for free coffee, snacks, and tote bags courtesy of the SF Bicycle Coalition. After work, stop by the Rickshaw Stop for SFBC's annual Bike Home From Work Party.
6 a.m.– 6 p.m., free
Maps of Energizer stations at www.sfbike.org
Party 6–10 p.m., $10 or free for SFBC members
Rickshaw Stop
155 Fell, SF
www.sfbike.org/btwd

SF Dems speak out
At this regular meeting of the San Francisco Democratic County Central Committee, this elected body is scheduled to vote on resolutions supporting the Employee Free Choice Act and opposing the threatened recall of school board members Kim-Shree Maufas, Jane Kim, and Sandra Fewer by Republicans and other JROTC supporters, among other issues. Public comments will be taken.
7– 9 p.m., free
Unite Here Local 2 office
209 Golden Gate, SF
www.sfdemocrats.org

SATURDAY, MAY 16

Temporary public art installation for the Castro
The San Francisco Arts Commission holds a public meeting to review the design concept for a temporary public art installation of floating pink clouds at the 17th Street plaza near Castro and Market. It's an opportunity to revisit proposals from the Harvey Milk Memorial competition held by the Arts Commission in 2000.
3 p.m.–5 p.m.
Eureka Valley Recreation Center
100 Collingwood, SF
www.sfartscommission.org

MONDAY, MAY 18

Gaza: the international legal perspective
Jewish Voices for Peace hosts the third of a five-part series titled "After Gaza: What's Next for Israelis and Palestinians?" George Bisharat, professor of law at Hastings Law School, will look at international law's role in the Israeli occupation of Palestinian land and the past year's fighting in Gaza.
7 p.m.–9 p.m. $10–$20, no one turned away for lack of funds
American Conservatory Theater
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www.bayarea.jvp.or

TUESDAY, MAY 19

Election Day
A package of six ballots measures related to the state budget goes before voters in this special election. The *Guardian* recommends voting no on all of them, but you should make your voice heard as well. As always, early and same-day voting is available at City Hall regardless of your assigned voting precinct.
7 a.m.–8 p.m., free
Elections Department
Basement, City Hall
1 Dr. Carlton B. Goodlett Dr., SF
www.sfgov.org/elections SFBG

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Chelonis R. Jones, Groupshow, Dead Meadow, Steve Earle, Boy in Static, upcoming shows



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Brazilian piranha ribs, Korean tacos, *Jersey Housewives* interview, How Weird pics



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Local torturers, the Recurrent debacle, live reports from prison, legal pot efforts



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Uphill climb

Bicycles can improve the city and save the planet. So why are bike riders still treated as second-class citizens?



***Guardian* City Editor Steven T. Jones is part of a growing bicycle movement in San Francisco.** | GUARDIAN PHOTO BY KEENEY AND LAW PHOTOGRAPHY

By Steven T. Jones
steve@sfbg.com

Bicyclists generally try to avoid hills, so one of the most popular bike routes in town is a series of turns called the Wiggle, which snakes through the Lower Haight. The route — a sort of bridge between east and west — is traveled by a growing number of bicyclists, from hipster kids on colorful fixies to grizzled seniors on comfortable touring bikes.

I ride the Wiggle every day. Coming from the Panhandle, the most harrowing approach is the three blocks I have to travel on busy Oak Street, competing for space with impatient motorists who often seem to forget that they're wielding deadly weapons. Many times I've had cars zip by me within inches, honk (a very startling sound when you're not wrapped in metal and glass), zoom up right behind me, or flip me off.

But then I turn right onto Scott Street — and the world suddenly changes. My heart rate drops and I breathe deeply. Rain or shine, there are almost as many bikes there as cars. The cyclists smile and nod at one another and even the motorists seem more respectful, sometimes waving us through the stop signs even when it's their turn. It feels like an informally functional community. It's how traveling around this city ought to be.

Even though the citywide percentage of vehicle trips taken by bicycle in San Francisco is still in single digits (compared to more than 20 percent in many European cities), and even though a court injunction that's expected to be lifted this summer has banned any new bike projects in the city for the past three years, bicycling is booming in San Francisco, increasing by almost 50 percent since 2006. I'm never alone these days on my solo commute.

My decision to ride a bike and sell my car wasn't about joining a movement. I just like to ride my bike, a simple joy that I really began to rediscover about 10 years ago. It's fun, cheap, and an easy way to get exercise. And it connects me with my surroundings — the people, buildings, and streetscapes of this beautiful city — in a way I didn't even realize I was missing when I drove.

But as pressing political and planetary realities have welled up around my personal transportation choice, I've come to see that I am part of a movement, one that encapsulates just about every major issue progressive San Franciscans care about: public health, environmentalism, energy policy, economics, urban planning, social justice, public safety, sustainability, personal responsibility, and the belief that we can make our communities better places, that we're not captive to past societal choices.

As a bicyclist and a journalist, I've been actively engaged in these struggles for many years. I understand that bicyclists are criticized in many quarters as a vocal minority with a self-righteous sense of superiority and entitlement, and that I'm personally accused of bias for writing empathetically about bicyclists in dozens of bike-related stories.

Well, guess what? I don't apologize. We are better than motorists, by every important measure. We use less space and fewer resources and create less waste and pollution. Bikes are available to almost every segment of society, and we don't need to fight wars to power them. They improve the community's health and happiness. And when we get into accidents, we don't kill or maim the people we hit.

And you know what else? This really is going to be the Year of the Bicycle, as it's been dubbed by the San Francisco Bicycle Coalition, the city's largest grassroots civic organization, with more than 10,000 dues-paying members. There are more of us than ever, politicians now listen to us, and San Francisco is on the verge of the most rapid expansion of its bike network that any American city has ever seen.

This is the moment we've been moving toward for many years, a turning point that the *Guardian* has meticulously chronicled and proudly promoted. The bicycle has become a metaphor for progress that is long overdue. So mount up on May 14, Bike to Work Day, if you'd like to be a part of the solution to what's ailing our city and planet.

I love my bike, and so do most people who see it. San Franciscans appreciate the little things, like someone who rides a silly-looking bike.

It started as a basic used mountain bike, but I styled it out for Burning Man a few years ago, covering it with heavy red acrylic paint that looks like stucco, a big basket covered in fake fur and ringed with electro-luminescent wire, and custom-welded high handlebars topped by a lizard horn.

Maybe you've seen me around town — and if so, maybe you've seen me blow through stop signs or red lights. Yes, I'm that guy, and I only apologize if I'm stealing a motorist's right-of-way, which I try to avoid. Rob Anderson, who successfully sued San Francisco to force detailed studies of its Bike Plan (and blogs at district5diary.blogspot.com), regularly calls me and my ilk the "bike fanatics."

I've interviewed Anderson by phone a few times and tangled with him online many times. He's actually a pretty well-informed and well-reasoned guy, except for his near pathological disdain for bicycling, which he considers an inherently dangerous activity that government has no business promoting and is not a serious transportation option.

But San Francisco would be a gridlocked nightmare without bikes. Transportation officials say this is already one of the most traffic-choked cities in the country (second after Houston), a big factor in Muni never reaching its voter-mandated 85 percent on-time performance. During peak hours, most Muni lines reach their holding capacity. Imagine 37,500 additional people (the estimated number of San Franciscans who primarily travel by bike) driving or taking Muni every day.

Conversely, imagine the transportation system if bicycling rates doubled and some of those bulky cars and buses became zippy bikes. Quality of life would improve; the air would be cleaner; we would emit far less greenhouse gases (transportation accounts for about half of the Bay Area's carbon emissions); housing would get cheaper (building parking increases costs and decreases the number of housing units); pressure would decrease to drill for oil offshore and prop up despotic regimes in oil-rich countries; pedestrians would be safer (about a dozen are killed by cars here every year); and public health would improve (by reducing obesity and respiratory ailments associated with air pollution).

Increase bicycling rates even more, to the levels of Berlin, Copenhagen, or Amsterdam, and San Francisco would be utterly transformed, with many streets converted to car-free boulevards as the demand shifts from facilitating speeding cars to creating space for more bicyclists and pedestrians.

Sure, as Anderson points out, many people will never ride a bike. The elderly, those with disabilities, some families with kids, and a few other groups can credibly argue that the bicycle isn't a realistic daily transportation option. But that's a small percentage of the population.

For the rest of you: what's your excuse? Why would you continue to rely on such wasteful and expensive transportation options — a label that applies to both cars and buses — when you could use the most efficient vehicle ever invented?

At the SFBC's annual Golden Wheels Awards banquet on May 5, SFBC director Leah Shahum described a bike movement at the peak of its power, reach, and influence. "In the last two years, we've seen an unprecedented political embrace of bicycling," she said, praising Mayor Gavin Newsom for his championing of the Sunday Streets car-free space and calling the progressive-dominated Board of Supervisors "the most bike-friendly board we've ever seen."

In just a few years, the SFBC went from fighting pitched battles with Newsom over closing some Golden Gate Park roads to cars on Saturdays — a two-year fight that ended in a compromise after some serious ill-will on both sides — to Newsom's championing an even larger Sunday Streets road closure on six days this spring and summer, even fighting through business community opposition to do so.

As with many Newsom initiatives, it's difficult to discern his motivation, which seems to be a mixture of political posturing and a desire to keep San Francisco on the cutting edge of the green movement. Whatever the case, the will to take street space from automobiles — which will be the crux of the struggles to come — is probably greater now than it has ever been.

Because at the end of the day, Anderson is right: bicyclists do have a radical agenda. We want to take space from cars, both lanes and parking spaces, all over this city. That's what has to happen to create a safe, complete bicycle system, which is a prerequisite to encouraging more people to cycle. We need to realize that designing the city around automobiles is an increasingly costly and unsustainable model.

"The streets do not have to be solely — or even primarily — for cars anymore," Shahum

CONTINUES ON PAGE 12 ››

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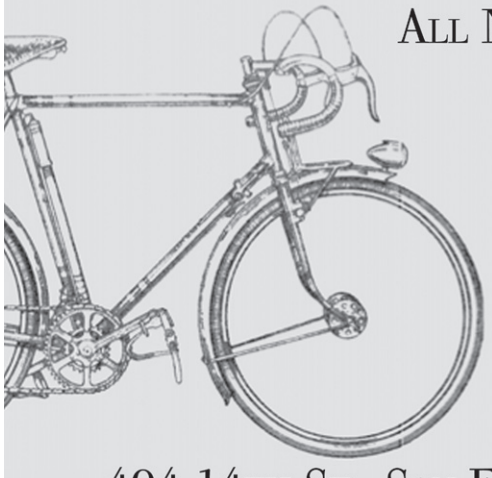
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SHOOTING PAST "SHARROWS": SIX BIG IDEAS TO BOOST SF'S BIKEABILITY

San Francisco's bicycle advocates have been focused on winning approval for 56 near-term projects outlined in the city's bike plan, which would increase the number of miles of bike lanes from 45 to 79, and quadruple the number of city streets bearing "sharrow" markings (see "Street fight," 2/4/09).

But bike-related projects farther out on the horizon could significantly raise the bar for a bikeable San Francisco. Here are a six long-range concepts that could make cycling in the city more safe, enjoyable, and accessible to people who might otherwise be driving solo.

BRIDGING THE GAP

Cyclists who commute between San Francisco and the East Bay have asked an obvious question for years: why must I spend money on BART fares or bridge tolls to get across the bay when I know I'm capable of biking there? When construction of the new east span of the Bay Bridge is finished, cyclists will finally get a bike path — but it will only get them from Oakland to Yerba Buena Island. Luckily, the idea of installing a complementary bike path along the west span to San Francisco is being entertained. It's expensive (estimates place the cost at $200 million) and complicated (a 2001 feasibility study found there would need to be tracks on both sides of the bridge for balance). But in early April, the Bay Area Toll Authority agreed to spend $1.3 million on an 18-month study so the project could be shovel-ready when funding becomes available.

CAR-FREE MARKET STREET

Market Street is a popular thoroughfare for bicyclists even though much of its design creates tight-squeezes and conflicts with automobiles. For years there's been talk of making it car-free, an idea once advocated by former Mayor Willie Brown. It was studied in 1997, but never received enough support to move forward, in part because area merchants worry their business would be hurt by restricting motorists. But the latest attempt to quell Market Street traffic may get more traction. Sup. Chris Daly, who also sits on the Metropolitan Transportation Commission, requested a comprehensive study on restricting Market Street traffic and a draft report is expected by early summer. Andy Thornley, program director at the San Francisco Bicycle Coalition, notes that the overarching idea is not to make Market Street exclusive to bikes and pedestrians, but to improve it as a whole. "A car-free Market Street may be the route," Thorney says, "but it's not the reason."

COLOR ME BIKEABLE

Ask Dave Snyder, transportation policy director at the San Francisco Planning and Urban Research Association (SPUR), what constitutes an ideal bike lane, and he'll say it has to be safe enough for parents to feel comfortable allowing their eight-year-old to ride a bike there. "That's a very high standard," he says. "But it's a correct standard." One approach for safeguarding bike lanes, adopted in New York City and elsewhere, is to color them in. Bike activists have been pushing the idea here, but the monkey wrench in the works is a sort of national bible of traffic symbols that lacks a standard for colored bike lanes. If the city rolls with a concept that's outside the rulebook, the thinking goes, it could be a liability. But bike advocates hope to incorporate colored bike lines into the standard via a pilot program. In coming months, be on the lookout for more colorful city streets.

THINK INSIDE THE BOX

A bike box is a colored bike zone just before an intersection designed to let cyclists get out in front of traffic at a red light so they can be more visible. SF has two low-profile bike boxes, Thornley notes, but plans are on the horizon to install more. When the city of Portland, Ore. installed them, it produced a video called "On the Move with Mr. Smooth" to promote the concept. Hosted by a greasy character in a neon green shirt, the video makes a big deal about how motorists get a great view when they stop behind the bike-box line. "The bike box," Portland's slogan proclaims. "Get behind it."

A BLUE-GREEN WORLD

Blue for the water, green for the parks and open space, the Blue Greenway is envisioned as a 13-mile corridor along the southeastern waterfront that would connect a string of existing parks from the Giants' stadium to Candlestick Point State Recreation Area. "We want to connect not only parks along the Blue Greenway, but connect people to the waterfront," explains Corrine Woods, who is working on the project through the Neighborhood Parks Council. The corridor will serve as the city's southeastern portion of the San Francisco Bay Trail, a massive interconnected trail network planned by the Association of Bay Area Governments that is envisioned as a 400-mile recreational "ring around the Bay."

BACK ON TRACK

For now cyclists aren't allowed to bring their bikes — not even the folding kind — on Muni trains or buses (although some buses have bike racks outside). But it's something the Municipal Transportation Agency has on its radar as a possible policy change, according to spokesperson Judson True. "As we move forward and people become more aware of the benefits of public transit, our vehicles become more and more crowded," True notes. This may be a good problem to have, but it means the agency must work out a strategy to accommodate wheelchair-bound passengers, strollers, walkers, bikes, and other essentials that passengers bring on board. Once the bike-plan injunction is lifted, True says, he expects MTA to approve a pilot program for bikes on Muni. In order to discourage more people from driving, he says, "linking sustainable modes of transportation like biking and transit is key." **(Rebecca Bowe)**

Cycling CONT»

told an audience that included City Attorney Dennis Herrera, top mayoral aide Mike Farrah, and several members of the Board of Supervisors (including President David Chiu, a regular cyclist and occasional bike commuter), drawing warm applause.

Shahum was certainly correct when she called the politically engaged community of bicyclists "one of the strongest and most successful movements in this city," one she believes is capable of moving an ambitious agenda. "During the next six weeks, we have the opportunity to win a literal doubling of the city's bike network."

She's referring to the imminent completion of environmental studies that support the city's Bike Plan, which will allow the courts to lift the nearly three-year-old injunction against new bike projects in the city. The SFBC has been aggressively organizing and advocating for the immediate approval of all 56 near-term bikeway improvements outlined in the plan, which have been studied and are ready to go, most with grant funding already in the bank.

"I think San Francisco is hungry for a higher use of public space," she said. "Imagine streets moving so calmly and slowly that you'd let your six-year-old ride on them."

That's the standard advocated by the international car-free movement, which I interacted with last year when I covered the International Carfree Conference in Portland, Ore. These influential advocates believe bikeways should be so safe and insulated from fast-moving traffic that both the young and old feel comfortable riding them.

"Streets belong to us — they are

VELO-MUTATIONS: BICYCLE ART AND CULTURE FLOURISH



I've been aware of the intersection between alternative culture and bicycles since 1996, when I saw my first tall bike at Reed College in Portland, Ore. Since then, I've seen bikes at Burning Man tricked out with paint, fun fur, and EL wire. Bikes at Critical Mass made to look like animals or disco balls. Bike-powered carnival rides at Coachella. And punk girls, dressed in pink, dancing on minibikes at Tour de Fat.

But it wasn't until "The Art of the Bicycle," an underground multimedia art show and party held in a warehouse in the Mission District last May, that I came to understand how these were each parts of a greater whole — spokes in the wheel of a bicycle culture that centers around creativity, empowerment, and, above all, fun. It also became clear, as I sipped cheap beer and listened to live punk rock in an unpermitted space, that this culture was very different from the road bike culture my dad (and his Spandex shorts) was a part of in the 1980s — or even the activist culture my friends in the San Francisco Bicycle Coalition are in now.

No, this bike culture is something else. Rooted in DIY principles, punk and anarchist values, a good dose of geekiness, and rejection of the mainstream, the alternative bike culture that exists in San Francisco and beyond is an entirely different animal — and it's growing up fast.

In the Bay Area alone, there's Cyclecide, a bicycle club known for mutating found and rejected bikes into new forms and pedal-powered rides, as well as for their carnie aesthetic and rodeo-inspired antics; the Derailleurs, a group of women who dance on, with, and about bicycles; and the Trunk Boiz, an Oakland-based community of kids who pimp out their bicycles the way their older brothers might've pimped out their low-riders; and many others — all of whom operate outside the realm of traditional bike culture or politics.

And each of these are connected to a greater network of bicycle artists across the country and the world. The past decade has seen the birth of the Portland-based Bicycle Porn festival, which screened films showing the sexiness of (or near) bikes at Victoria Theater last November; as well as the New York City-based Bicycle Film Festival, which had its first West Coast showing in San Francisco several years ago and now visits 39 cities per year. There are now more than 120 bicycle clubs all over the world, with originals like Black Label growing so big it has 40 chapters of its own. And only five years after the first bicycle dance troupe, the Sprockettes, was formed in Portland, there are 11 bicycle dance troupes worldwide.

But who are these people? Why are they so inspired by bikes? And why make art with or about them, rather than just ride them? The answer is complex. For some, the bike is simply a beautiful machine, an engineering problem whose solution hasn't changed much since the 1600s but whose application is infinite. For others, it's the bike's democracy that's so appealing: cheap, accessible, and available to all kinds of riders. Some see the bike as a vehicle for change, undermining car culture and the politics involved in non-people-powered transportation.

But what seems to tie all these people together is a counterculture instinct. These are artists, musicians, and math geeks. They're the same people who may have been drawn to skateboarding or surfing (before both became commercial and mainstream), punk shows, Dumpster diving, or even Stitch 'n' Bitch parties. It's a community of people dissatisfied with the status quo and filled with the imagination and ambition to work outside it — if not against it.

"We wanted to have fun," said Jarico Reesce, about founding Cyclecide in 1997. "And we wanted to break every rule we could." **(Molly Freedenberg)**

the public spaces of the city — but they don't feel like they belong to us," said Tom Radulovich, executive director of Livable City, a sponsor of Sunday Streets, which was honored at the Golden Wheel Awards. The streets, he told the crowd, "don't need to be the objects of fear."

Later, as we spoke, Radulovich said it's not enough to create narrow bikes lanes on busy streets. One of the great joys of riding a bike with a friend is to be able to talk as you ride, something he said transportation advocates around the world refer to as the "conversational standard."

Politically, there's a long way to go before San Francisco embraces the conversational standard, the creation of permanent car-free bike boulevards, or traffic law changes that promote bicycling. Anderson and his ilk reacted with outrage last year when the *Guardian* and the Metropolitan Transportation Commission began discussing adopting Idaho's bike laws here, in which bicyclists treat stop signs as yield signs and stop lights as stop signs (see "Don't stop: Bike lessons from Idaho," 5/14/08).

CONTINUES ON PAGE 14 ››







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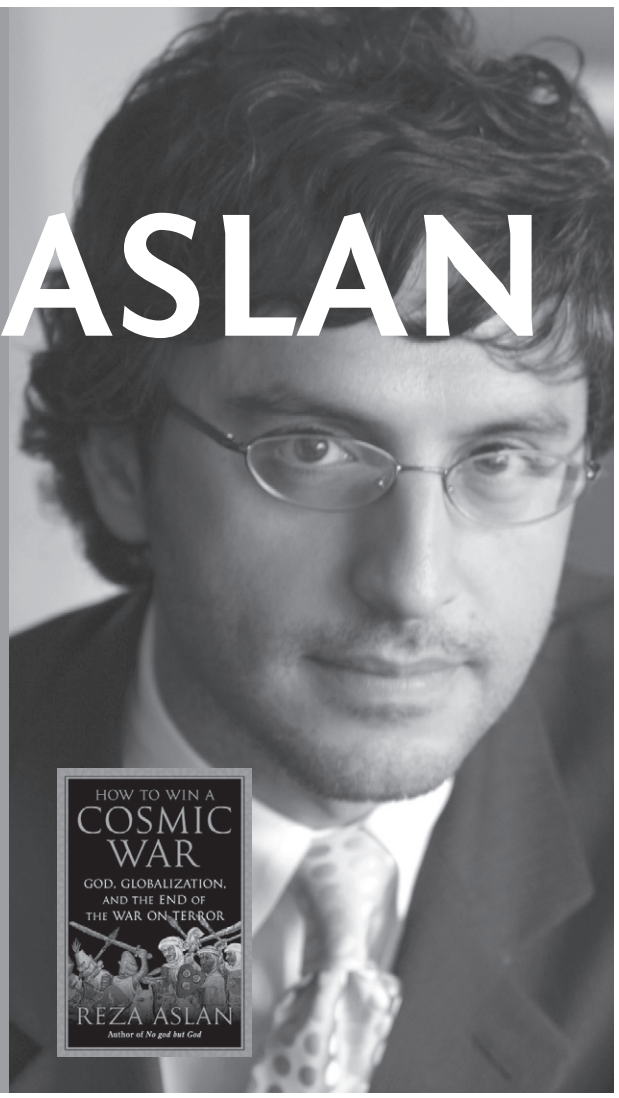
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at kfjc.org/artcontest

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Cycling CONT»

Yet until bicycling is taken more seriously as a real transportation option, all this talk about sustainability and green-everything is going to continue falling woefully short of its objectives.

The powerhouse environmental group Natural Resources Defense Council held a gala awards dinner May 9 at the California Academy of Sciences for its first Growing Green Awards, an effort to honor innovators in the growing sustainable food movement.

The award selection panel was chaired by journalist Michael Pollan, whose *The Omnivore's Dilemma* (Penguin Press, 2006) and other works have made him a leading voice calling for recognition and reform of a corporate food system that is unsustainable, unhealthy, and harmful to the environment.



***Guardian* associate art director Ben Hopfer, two members of the Derailleurs, and San Francisco Bicycle Coalition program director Andy Thornley pedal bike-friendly Valencia Street.**
GUARDIAN PHOTO BY KEENEY AND LAW

That movement has garnered some high-profile support and attention, but has so far failed to effectively counter the influence of agribusiness interests, he told me. "We need an organization like the NRDC in the food area, or we need to get NRDC to embrace our issues."

The awards banquet showed that Pollan and his allies have made progress with the NRDC, which should be a natural ally of advocates for better food and transportation systems, two realms that have the biggest impact on this country's natural resources.

But when I left the ceremony as hundreds of guests were being seated for dinner, I rode away — on the only bicycle there. **SFBG**

MORE AT SFBG.COM

PIXEL VISION BLOG: Profiles of bike clubs, trends, artist, and upcoming events
SEX BLOG: Bicycle porn

Foreclosures CONT»

Patelco Credit Union; community-based organizations such as Housing and Economic Rights Advocates, SFHDC, Mission Economic Development Agency; and city agencies. The agency also has received staff support from Assessor-Recorder Phil Ting, the Mayor's Office of Housing, Treasurer Jose Cisneros and the Office of the Legislative Analyst.

"We'd already seen the spike in foreclosure numbers, so how did these recommendations get pushed out? We need something with teeth," Donaldson said.

SFHDC executive director Regina Davis says she suggested a foreclosure purchase and resale plan as an AAOMTF member and was concerned when she noticed that her recommendation was not included on the list discussed at the April 23 meeting. Billed as a closing-out session, that meeting took place at the San Francisco Redevelopment Agency and was attended by Davis, chair Aileen Hernandez, Redevelopment director Fred Blackwell, the Rev. Amos Brown, Barbara Cohen of the African American Action Network, Tinisch Hollins of the Mayor's Office of Criminal Justice, and former supervisor and assessor Doris Ward, among others. The AAOMTF is finishing up its work this week.

"I got involved because I believed that in exchange for participation, we would see things done and/or funded. Part of what we want to see are real action items that keep African Americans in San Francisco or bring them back. So we really want this issue to move forward with substance," Davis told the *Guardian*.

Recognizing that San Francisco is facing massive budget constraints, SFHDC is proposing to borrow $1.5 million from Clearinghouse CDFI, a Los Angeles community development financial agency, to acquire and rehabilitate these foreclosed properties.

Davis' group would then turn it around and offer residents several options: buy (if the prospective buyer qualifies for the city's $150,000 downpayment assistance and a $50,000 loan from the California Housing Financing Agency); lease (in which SFHDC sells the home to the buyer but leases the land, making the price affordable), lease-to-own. Or, Davis adds, people could rent the units at affordable rates.

But to make the plan work, SFHDC need the banks to sell the properties AT below market rates. Noting that foreclosed properties are still selling in the Bayview for $400,000, Davis says her nonprofit intends to purchase 100 to 200 homes during a 24-month period at less than $200,000 mark.

> "We'd already seen the spike in foreclosure numbers, so how did these recommendations get pushed out? We need something with teeth."
>
> Ed Donaldson, SF Housing Development Corp.

Yet Davis remains optimistic about the plan's chances as SFHDC negotiates with major banks for a 50 percent discount, noting that there is a monthly average of 50 foreclosures in the Bayview-Hunter's Point, and SFHDC has access to 100 qualified buyers.

Blackwell said the Redevelopment Agency hasn't developed an initiative or a funding pool to respond to the foreclosures in the city's southeast sector. But, he said, the agency is looking at ways to apply for National Stabilization Program funds even though "federal guidelines mostly don't apply well in expensive markets like San Francisco.

"We are engaged in advocacy so San Francisco can take advantage of any federal stabilization funds, but we don't have an agency-specific proposal," he continued.

"Frankly, I think community-based organizations are the best to do programs like that, especially since there is so much anxiety about the Redevelopment Agency and property acquisition in the southeast," Blackwell added.

He believes that given the city's current budgetary constraints, the AAOMTF "will likely look for leadership from the Mayor and the Board of Supervisors in cases where members have made recommendations and there is an opportunity to bring in public money."

Blackwell feels the city is still getting its mind around its foreclosure problem. "We've been spared the wholesale neighborhood-by-neighborhood devastation that places like Antioch faced," Blackwell said. "So, there wasn't the same sense of urgency. And there's a need to look more closely at the data. A lot of the information is based on anecdotes."

Yet the feds seem willing to help if city officials take the initiative. Larry Bush, spokesperson for the U.S. Department of Housing and Urban Development's regional office, says San Francisco and Oakland could file a joint foreclosure plan application.

"If they can identify 100 homes, they'd be eligible for $5 million," Bush said, noting one snag that could unravel the plan locally. "Foreclosed properties must be vacant for at least six months. And as you know, in San Francisco, foreclosed homes still sell."

Maxwell says the city could do more to confront predatory lenders and enforce tenant rights, as well as developing a plan to buy foreclosed properties. "But in San Francisco it's an issue because of relatively high prices," she told us.

Yet the city's high prices are the very problem pushing out low-income residents. African American home ownership actually increased after 1990, even as out-migration among black renters increased. But now, if the foreclosures stand, that exodus will likely accelerate.

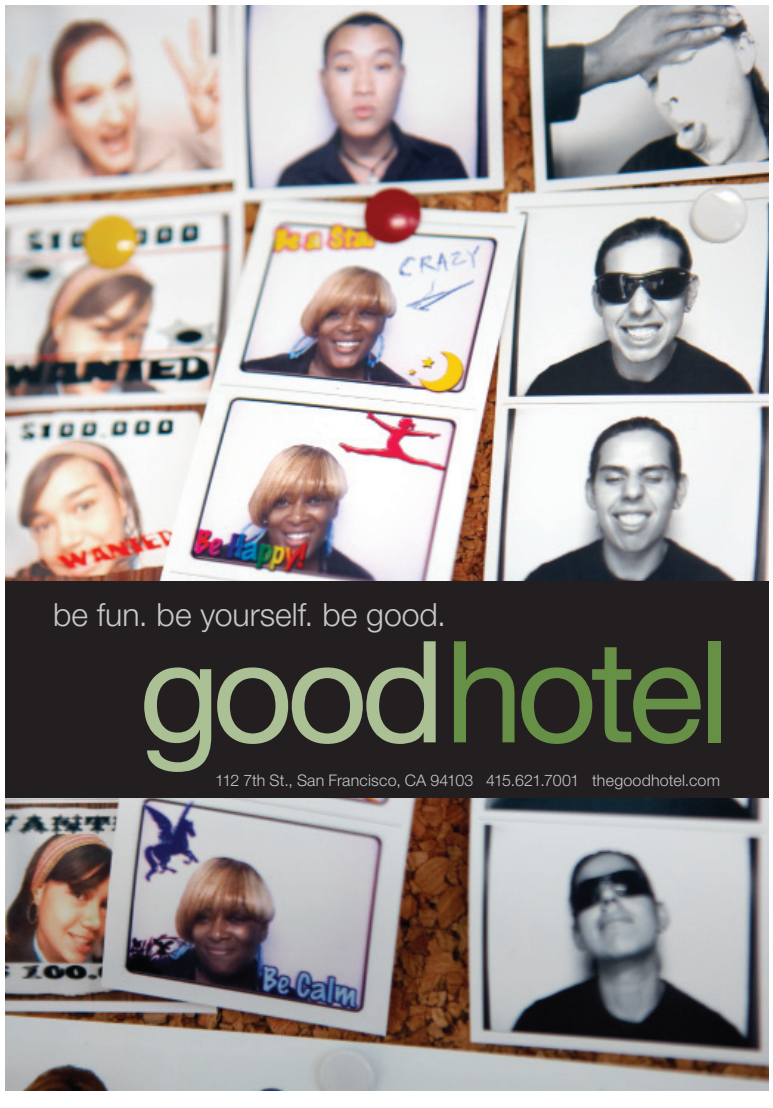
Asked if she supports SFHDC's current foreclosure plan, Maxwell said, "It makes sense to me. If that could be done, it would be optimal."

Myrna Melgar of the Mayor's Office of Housing says she's not sure that a foreclosure resale plan would work in San Francisco for folks who bought a couple of years ago, when house prices hit $700,000, only to see house prices fall to around $400,000.

"San Francisco is a very different universe from Detroit," Melgar said. "Properties don't sit around empty and vacant. They are bought by speculators who are betting that in two or three years, their values will go up. So if we had money to buy these properties, which we don't, we'd be in competition with the speculators, who have lots of money with no strings attached, and who drive the prices up."

Another difference, Melgar said, is that San Francisco banks are holding onto 50 percent of their foreclosed properties, whereas Antioch banks are only holding onto 22 percent. "We'd like to keep folks in the homes," Melgar said. "But it's a policy issue related to the reality that we have such limited funds." SFBG





GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS

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WEDNESDAY
MAY 13

MUSIC/VISUAL ART

Meridian Music Series: Stuart Dempster and Renko Ishida Dempster
The celebrated Bay Area trombonist, gardening enthusiast, and Mills College instructor Toyoji P. Tomita passed away in 2008. To honor his contributions, Meridian Gallery's monthly concert series has commissioned composer Stuart Dempster to compose and perform a series of musical pieces. The Tomita-inspired visual art show "Abundant Sound Gardens" is an elaborate, multimedia production that extends through all three floors of Meridian Gallery, including the complex's backyard garden. Inaugurating the exhibition, Dempster's musical tribute incorporates trombones, conches, garden hoses and didjeridu. Musically omnivorous, Dempster is a self-described "sound gatherer," which means, in this case, that all the instruments will be put to good use — garden hoses included. **(Danica Li)**

With the Cornelius Cardew Choir
7:30 p.m., free ("Abundant Sound Gardens" runs Thurs/14 through May 30)
535 Powell, SF
(415) 398-7229
www.meridiangallery.org)

THURSDAY
MAY 14

MUSIC

Mad Sin
German psychobilly stalwarts Mad Sin have been honing a muscular and intense brand of music since the late 1980s, releasing classic slabs of rock 'n' roll like "God Save The Sin" to fans around the world. With every new visit, the group shows American fans that when it comes to psychobilly, the originals still do it better than any Hot Topic-outfitted kids. With his large size and intense demeanor, singer Koefte De Ville is an imposing figure on stage, even before his snarling vocals bring tales of delirium, Russian roulette, riots in paradise, and a never-ending battle to dislodge a naughty little devil from his head. **(Sean McCourt)**

With Rezurex, Thee Merry Widows
8 p.m., $16
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

EVENT/VISUAL ART

"Then and Now: Photographs by Sebastião Salgado"
Social inequality, economic underdevelopment, and global poverty are weighty topics, and in this day and age many may be too busy panicking about the sorry state of things in-country to worry about disruptions abroad. Renowned photographer Sebastião Salgado's work, then, provides a welcome perspective on the challenges faced by indigenous peoples. A UNICEF Goodwill Ambassador, Salgado started his storied career as an economist, but split off to pursue photography across a host of cultures, continents, and diverse natural landscapes. "Then and Now" surveys the vast and intricate amount of equally vast and intricate photographs Salgado has taken to date. He'll attend the show's opening reception. **(Li)**

6-9 p.m. (continues through January 31, 2010), free
David Brower Center
2150 Allston, Berk
(510) 809-0900
www.browercenter.org

FRIDAY
MAY 15

EVENT

Carnaval San Francisco 2009 King and Queen Competition
All hail Carnaval, sweet orgy of meats. Butchered etymological origins aside, what would SF's annual sequins-and-spangles celebration of rampant tropicalia be without the pompin' salsa of regality? Prospective kings and queens, along with their contingents, compete in four possible categories — Brazilian, Caribbean, Traditional, and a personal favorite, Contemporary/Fusion — for a shot at the crowns and the opportunity to head up the raucous spectacle of fabulous flesh and finery, and represent the Carnaval community at a year's worth of events. Tonight the judges tally their scores, and toe-tapping regiphiles wait on the edge of their seats to see who nabs the scepter and struts their stuff on Carnaval weekend, May 23-24. **(Marke B.)**

8 p.m., $15
Café Cocomo
650 Indiana, SF
(415) 920-0122
www.carnavalsf.com

VISUAL ART

"Hilary Pecis: Intricacies of Phantom Content"
I like to cut out gems. Cue violins: Back when I had time to be an artist — when I wasn't ceaselessly typing listings, writing little previews, blogging any and every spare minute, and ever so occasionally getting a spare hour at most to truly think and write about art — I cut out tons of gems from Sotheby's catalogues and glossy magazines. The 2-D gem collection now rests in a clear plastic folder, waiting for its next manifestation. Hilary Pecis has done something with her paper gems: they pile up in myriad directions within her explosively colorful paintings, which draw upon collage to generate what she describes as a landscape of postmodern identity. The resulting images are as layered and complex as those by Leslie Shows, and some pieces in this exhibition — paired with a jewel of a video installation by Ellyse Mallouk -- are flat-out gorgeous. **(Johnny Ray Huston)**

7-10 p.m. (continues through July 26), free
Triple Base Gallery
3041 24th St, SF
(415) 643-3943
www.basebasebase.com

FILM

Frontier of Dawn
Kudos to Yerba Buena Center for the Arts film curator Joel Shepard for bringing something truly unique to San Francisco's expansive and expensive film programming landscape. Shepard can be relied on to bring the treats the festivals forget about to town. He's shown vintage anti-classics by Philippe Garrel, the French renegade director who was also an artistic collaborator with and ex-lover of the late Nico. This week, he's giving Garrel's divisive latest work *Frontier of Dawn* (2008) its Bay Area premiere. Like Garrel's *Regular Lovers* (2004), *Frontier of Dawn* stars the director's pouty-lipped son Louis. Expect a deathly dream. **(Huston)**

7:30 p.m. (also Sun/17, 2 p.m.), $8
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.ybca.org

MUSIC

Red Elvises
Red Elvises aren't just about rock 'n' roll. The group's eclectic mix of sounds and influences ranging from rockabilly and the blues to traditional Russian wedding music, klezmer, polka, and swing. Led by Ukrainian native Igor Yuzov, the band has been featured in films such as *Six String Samurai* (1998) and is touring behind its latest release, *Drinking With Jesus* (Shoobah-Doobah, 2008), a collection of infectious tunes with titles like "Twist Like Uma Thurman," "Better Than Cocaine," and the title track, which details some late night





(1) *Basketball Star* by Veronica De Jesus; (2) German psychobilly specialists Mad Sin; (3) Detroit Cobras; (4) *Sugarcane Plantations* by Sebastiao Salgado; (5) art by Paul Madonna; (6) art by Hilary Pecis; (7) still from Philippe Garrel's *Frontier of Dawn*, starring his son Louis

BASKETBALL STAR COURTESY OF VERONICA DE JESUS; ART BY PAUL MADONNA AND HILARY PECIS COURTESY OF THE ARTISTS

antics with the revered religious figure doing shots of Jose Cuervo. **(McCourt)**

With the Pyronauts
9 p.m., $15
Slim's
333 11th St., SF.
(415) 255-0333
www.slims-sf.com

SATURDAY
MAY 16

VISUAL ART

"Veronica De Jesus: Do the Waive"
Veronica De Jesus is probably my favorite contemporary Bay Area portrait artist. Anyone who has passed by Dog Eared Books on Valencia Street has seen her art: the windows of that shop are partly covered by her card-sized memorial drawings devoted to now-deceased people whose contributions to society range from writing to excellence at ping pong. More recently, De Jesus has been exploring the sports-entertainment complex and its impact on the planet. Her drawings of athletes have a raw emotive power, and her use of materials is both idiosyncratic and pointedly critical. The result is art that makes you see its subject matter anew. That's the impact De Jesus' drawings and installations have on me. **(Huston)**

4 p.m. (show continues through June 16), free
Michael Rosenthal
365 Valencia, SF
(415) 552-1010
www.rosenthalgallery.com

EVENT

"The Art of Restraint"
You're used to spending your Saturday night tying one on. Why not go for a change of pace and watch experts of bondage tie each other up? At this event, rope artists Lew Rubens, Lochai, James Mogul, and Fivestar work with suspension model Madison Young and AVN-nominated Lorelei Lee, while a trio of submissives feed champagne, strawberries, and chocolate to attendees. Also on display: a steampunk-powered vibrator installation, an antique vibrator exhibition, and live drawings by Suzanne Forbes. Not enough incentive yet? There is also going to be a secret celebrity guest: a SF native who is now a famous comedienne. It's bound (ha ha) to be a good time. **(Molly Freedenberg)**

7:30 p.m., $100
Femina Potens
2199 Market, SF
(415) 864-1558
www.feminapotens.org

VISUAL ART

"Paul Madonna: Five Years of *All Over Coffee*"
Pittsburgh-born, San Francisco-attuned Paul Madonna's strip, *All Over Coffee,* is familiar to Sunday readers of the *San Francisco Chronicle* and SFGate.com. But his elegant, insanely detailed drawings are kind of part of the local consciousness by this point — in the past decade, he's exhibited work in nearly every coffee shop in town (Farley's, Ritual, etc.), illustrated many a *Chron* story, released a collection on City Lights Books, chipped in on 826 Valencia ventures, worked on a Clarion Alley mural, and more. Check out five years of *Coffee* — a look at SF with no hipsters, yuppies, bikes, or dogs cluttering up the 'hoods and landscapes — in a new retrospective exhibit. **(Cheryl Eddy)**

10 a.m.-6 p.m. (through Aug. 23), free
San Francisco Public Library, Jewett Gallery
100 Larkin, SF
(415) 557-4400
www.paulmadonna.com

SUNDAY
MAY 17

EVENT

Bay to Breakers
Sure, there are a few more rules this year than last, but the fun's not dead yet. Thanks to public outcry and political support, Bay to Breakers will still be a day of silliness, debauchery, and, yes, nudity. And if we do it right this year, it'll stay that way. So go ahead and have a good time, but be respectful and discrete. That means leave the kegs and glass bottles at home, don't pee in the street, pack out your trash, and be nice to cops and neighbors. Otherwise? Go wild. Pretty please. That's why we live here. **(Freedenberg)**

8 a.m., free ($39-$44 for official registration)
Embarcadero to Golden Gate Park, SF
(415) 359-2800
www.baytobreakers.com

MUSIC

Mumiy Troll
You might not be able to spot Sarah Palin from Vladivostok, but that hasn't stopped the place's favorite sons, the quirkily infectious garage pop band Mumiy Troll, from directing its sights eastward. In fact, the group's Russian-language cover version of "California Dreaming" ("California Snitsa") suggests that the United States is very much on its mind, perhaps a side-effect of growing up in a city so isolated that until 1991 even fellow Russians needed a security clearance to visit. Buffered by circumstance and geography from most outside influences, Mumiy Troll has been developing its sound over the past 20-odd years. The result is a unique groove reminiscent of a good-natured mashup between Alexei Sayle, the English Beat, and A Flock of Seagulls — but awesome. **(Nicole Gluckstern)**

With Russian Solution
8 p.m., $25
Independent
628 Divisadero, SF
(415) 771-1422
www.theindependentsf.com
www.mumiytroll.com

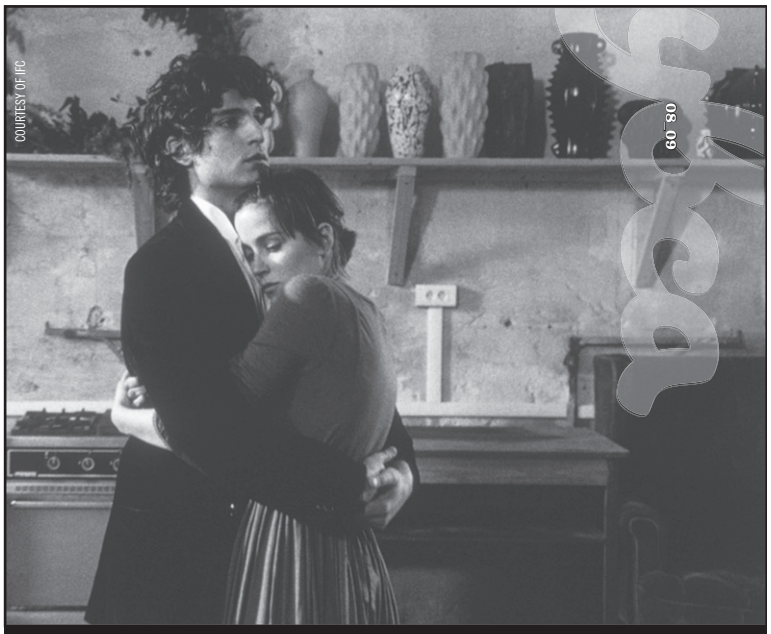
TUESDAY
MAY 19

MUSIC

Detroit Cobras
The Detroit Cobras have been at it for 15 years now, having seen a turnaround of personnel you could compare to that of a fast food restaurant. The group has released records for indie labels like Sympathy For the Record Industry and Bloodshot, introducing obscure soul songs to a whole new audience via cover versions. Rachel Nagy's husky yet soulful voice is the perfect weapon for a band that intends on glamorizing a "rock and soul" catalog. Usually one's whiteness would leave such an endeavor open to debate, or incite screams of sacrilege, but the Cobras are natives of the Motor City (as their name suggests), which gives 'em much-deserved credit. I swear — that city seeps soul into your veins. **(Torrez)**

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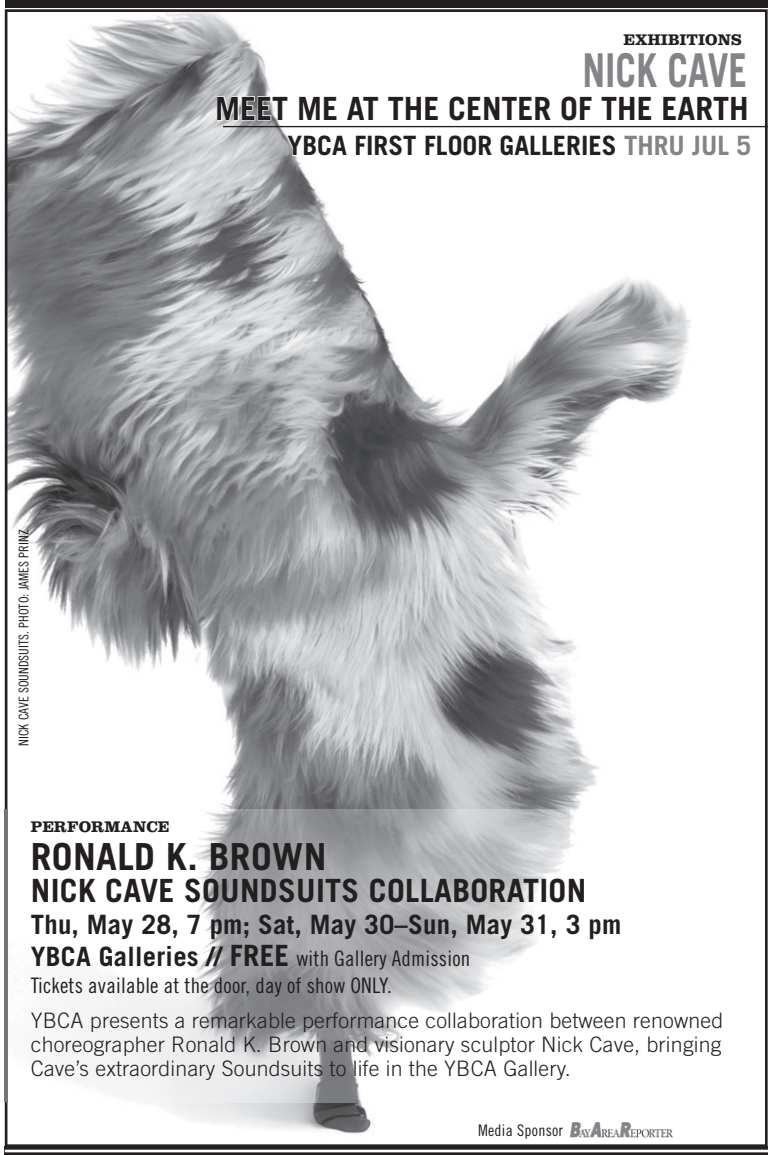
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Totally tubular

TV OR NOT TO BE "All around is magic, just open your eyes and see it," declares either Siegfried or Roy at the beginning of *A Rich Tradition of Magic*, a previously VHS-only compendium of visual abuse compiled by the inimitable Pinky of TV Carnage. The man isn't kidding. The menu of *Rich Tradition* is formatted to look like a remote control — with the push of a button, your screen melts like the hallucinogenic kick-off of a bad acid trip, bringing visions of spray-on hair, senior citizen aerobics, white teens moonwalking to Kenny Loggins' "Footloose," and grunge figure skating set to "Smells Like Teen Spirit." (Is *this* what drove Kurt Cobain to suicide?)

Not yet prone to gutwrenchingly funny juxtapositions (*Say Anything* boombox scene meets child with extreme vibrato singing "Lady in Red"; John Ritter meets Rosie O'Donnell's horrible idea of someone with Down syndrome), this early installment in the TV Carnage library veers toward the straightforwardly unsettling and outright disturbing. We get aerial performers accidentally slicing each other in half in mid-air, an elephant stomping on people in a circus tent and then rampaging through the streets, and a split-second skull-glimpse of Heaven's Gate suicide guru Marshall Applewhite. We get *Real TV* footage of a methed-out man holding his baby as hostage, dangling the boy Blanket-style from a second-story window and demanding that police deliver him some beer.

Kids are people, too. *A Rich Tradition of Magic*'s hapless master of ceremonies Gary Coleman ricochets between performative childhood and sad adulthood. A public service safety announcement by a *Diff'rent Strokes*-era Coleman is cross-cut with an *Entertainment Tonight* report about him assaulting an annoying fan. Later, Coleman warns us all of the dangers of "Showoff-itis."



John Travolta lipsync footage is perhaps the chief disturbing link between *A Rich Tradition of Magic* and *The Dinah Shore Portal to Hell*, another DVD whose beyond-Dante depths I'm just beginning to plumb. The opening installment is a series of lipsync and live musical performances on Shore's television show. A strange assortment of performers including Jeff Bridges and NFL star Terry Bradshaw try to be musical with varying degrees of success. William Shatner repeatedly attempts to be dramatic and poetic. All the while, unexpected lesbian golf icon Shore looks on admiringly, our friendly guide to the diabolical stretches of celebrity narcissism, her reliable appearance taking on an increasingly absurdist quality. Later, we are treated to Roger Ebert repeatedly tongue-lashing Gene Siskel between takes while recording promo spots. Rumor has it that it's the later chapters devoted to alcohol, cocaine, and LSD that truly deliver the TV horror. I'll report on those another time, if I survive them. **(Johnny Ray Huston)**

www.tvcarnage.com

THE MIX

(1) Dancing to Fishtank Ensemble, Amnesia

(2) Booker T. doing "Green Onions," Independent

(3) Damon Packard's *Apple*, Other Cinema at Artists' Television Access

(4) Discarded to Divine fashion event, Live!

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Tarot reading: Welcome to a Tarot-themed installment of the *Guardian* music section, with Walter Wegmüller, the 89-card Muzoracle (left) and Black Moth Super Rainbow (right).



Arcane and able

Black Moth Super Rainbow, the Muzoracle, and Facebook's neo-psych future

By Ari Messer
a&eletters@sfbg.com

Someone should let Pennsylvanian neo-psych outfit Black Moth Super Rainbow redesign Facebook.

Visits to the social-networking site have always left one feeling a bit manic or vacant, wanting something more, and that hasn't changed, but Facebook's latest, smooth-the-grid-away design is so bad that every time I visit an ATM I think I'm supposed to approve a friend request. And I don't want money. I want music.

We come to Facebook hoping to see the future, even though we pretend we're looking at the past. Were BMSR's members to steer the site away from what a Context Response blogger has noted as "Redundancy ... seven links for the price of five" (i.e. more options but less functionality), they'd have to exchange their trippy monikers — they currently go by the Seven Fields of Aphelion, Iffernaut, Father Hummingbird, Tobacco, and Power Pill Fist — for more "responsible" online handles, maybe even real names. Or not. BMSR's album and show visuals harken to the early days of HTML, when neon text on a black background was considered avant-garde and online communities were about creating your own image from scratch. They have seen the future, and it looks like a Vocoder buried in the woods. (They like to retreat to record their albums.)

To find out if BMSR and FB might become BFF, I consulted the Muzoracle ($49.95, Philomuse). Billed as the "Tarot of Music," this slick set of cards and dice projects significance onto everything from scaletones to particular musical roles. (*Mi* isn't just "a name I call myself." Here, it represents "what we are given and what we wish to do with it," while "A Soloist of Woodwinds" is "Autonomous in the Realm of Mind".)

I'm already in a committed relationship with the Rider-Waite Tarot deck, and when I want musical mystic geometries I go to guitarist Pat Martino's *I Ching*-inspired guitar-neck divinations. But the Muzoracle did offer me a clue to the future of divinatory social networking: look to the Old World.

Inspired by Armenian-Greek mystic G. I. Gurdjieff, the oracle can be as complicated as the new Facebook, adding layers of interpretation to meaning that is right there before you. If you take it slow, it doesn't have to be this way. Take Krautrock, which touched — electrically — all other genres of its time. On the 1973 double-album *Tarot*, a supergroup that is basically the Cosmic Jokers joins prog-rocker and Tarot designer Walter Wegmüller for a delightfully slow card-by-song journey. The album sings in English but speaks in German. The drone of *Tarot*'s "Die Hohepriesterin" and the funk of "Die Welt" are far more concentrated and potent than the lackluster sounds on a more recent American album and art book, Daniel A.I.U. Higgs's *Atomic Yggdrasil Tarot* (2007, Thrill Jockey). BMSR's Tobacco has cited Higgs as an influence. He must mean the visual art and not the sound.

In the 1980 book *Jung and Tarot*, Sallie Nichols notes that the character of the Fool is all about heroic potential. She quotes Joseph Henderson on the Trickster archetype: "sanctioned lawlessness that promises to become heroic." That's a good description of BMSR's

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BEYOND WEIRD: A TALK WITH TOBACCO OF BLACK MOTH SUPER RAINBOW

Tobacco doesn't like the Beatles, or the Who. And Pink Floyd is "okay." This makes sense for the man whose prolific mind fuels Black Moth Super Rainbow. The Pittsburgh analog synth sorcerers specialize in prismatic albums that swing seamlessly between sunlit repose and hallucinatory freak-outs. They use an array of vintage beat makers, keyboards, and guitars. Those who pin BMSR's mercurial sound with the "psychedelia" label aren't peering deep enough into the looking glass.

"Maybe subconsciously all that garbage is in there and I don't realize it," Tobacco consents. "I definitely don't try to make it sound like Pink Floyd or the Beatles, but maybe that stuff's just stuck in my head and I just can't get it out."

He's happier to cite the Beastie Boys' 1992 mutative alt-rap disc *Check Your Head* (Capitol) as an influence, one that's especially evident on his 2008 solo effort *Fucked Up Friends* (Anticon). He also credits one of the Beasties' hip-hop cohorts: "I hated music when I was a kid. The first song I ever liked was "Just a Friend" by Biz Markie."

From Biz Markie to prog rock, nothing about BMSR's sound is straightforward. The group cultivates a mystique that blends the anachronistic with the futuristic. Some surrealistic soundscapes are steeped in bong-water, while others teeter on the glittery edge of acid-trip oblivion. The resulting deconstructed melodies and beats elude most genre epithets. With *Eating Us* (Graveface) about to drop on May 26, Tobacco, né Tom Fec, is hoping that people will finally stop calling BMSR weird.

"I've never thought an album like [2007's] *Dandelion Gum* was weird, but a lot of people did, even people who liked it," says Tobacco. Not so with *Eating Us*: "Everyone's either understanding what I was going for or they're just repeating what we're telling them,"

Tobacco wrote and recorded *Eating Us* on his own, before enlisting the help of producer David Fridmann, who he says "just sort of pull(s) the gunk out of" BMSR's sound. In the process, the wonderland of sonic bits and pieces found on albums such as 2003's *Falling Through A Field* gives way to an expansive landscape of heady incantations for the electronic age.

If Dandelion Gum saw Black Moth spreading its wings for flight, *Eating Us* is the sound of the band going airborne. Drums replace beat machines. Layered dream-dipped hums and purrs play hand-in-hand the spooky minor-key trills that are one of the band's signatures. The melodies are

CONTINUES ON PAGE 24 ››


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***TAROT* POWER: WOODEN SHJIPS SAILS IN PRAISE OF WALTER WEGMÜLLER'S KRAUT CLASSIC**

There is the power of the Tarot, and there is the power of *Tarot*: recently reissued on CD by the French label Sparax, Walter Wegmüller's 1973 double-LP is the type of recording that seems to grow in influence with each passing year. Locally, *Tarot*'s enthusiasts include Wooden Shjips, who Twitter-testified to its majesty earlier this year. "It is a true album, best experienced as a whole," enthuses singer-guitarist Ripley Johnson. "One of the amazing things about it is its breadth: of styles, of textures, of instrumentation. Yet it still manages to just sound like *Tarot*. I credit Dieter Dierks' production. There's a haze over the entire album that gives it an unlikely cohesiveness. It took me a while to even notice the 'songs,' though it shifts seamlessly between rockers and drones, folk and almost-cheesy piano pieces. There's a distance to the sound that tempers everything, and gives it an unusual balance."

While the album is credited to him, the Swiss Wegmüller isn't a musician so much as a painter and creator of Tarot decks who guided an all-star cast of instrumentalists in a musical interpretation of the subject. "Tarot and music are as connected as a musician with deep knowledge of the cards wants them to be," says Jessica Lanyadoo, a Tarot-based intuitive counselor and author of the *Guardian*'s Psychic Dream astrology column. "Matter is vibration solidified, and spiritual content can be translated into sounds or music as much as words or even things. Style and execution are in the hands of the artist, of course, but there is tempo in each and every of the Tarot cards, as well as pitch. The disks/pentacles are deep and rich sounds while the swords are more reedy/tinny. The wands/staves move fast, while the cups flow."

The cups flow indeed on *Tarot*, though without doubt, the album's revitalized reputation can be credited to Julian Cope, the musician-author whose 1995 book *Krautrocksampler* declares, "BUY THIS ALBUM. IT IS THE SOUND OF THE COSMOS." Because the Spalax double-CD only includes extremely small images of the 21 cut-out Tarot cards packaged with Wegmüler's original LP version, Johnson of the Wooden Shjips isn't alone in hoping for a vinyl reissue.

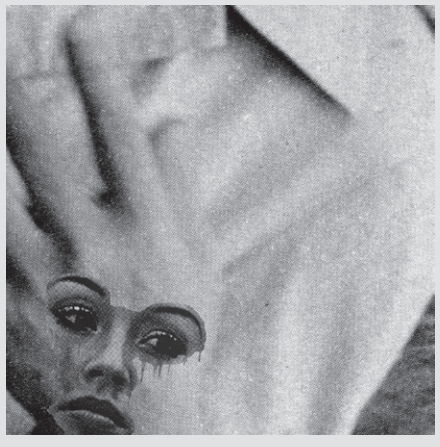
"I consider the album part of the 'guru trilogy,' along with Sergius Golowin's *Lord Krishna von Goloka* (Kosmische Kuriere, 1973) and Timothy Leary and Ash Ra Tempel's *Seven Up* (Purple Pyramid, 1972)," Johnson says. "These were all supposedly the brainchild of Ohr Records' Rolf-Ulrich Kaiser, and all recorded by Dierks. I'm a huge Ash Ra Tempel and Klaus Schulze fan, so I love the trilogy as well as the Cosmic Jokers' records. The idea that a record executive would put together musicians of this caliber, purportedly bathe everyone in acid, then let them loose in a quality recording studio, is beyond imagination these days. That they pulled out so many great albums from it is even more amazing."

Do Wooden Shjips approve of such practices? "I guess you could say we don't disapprove, " Johnson says, capping his answer with a hint. "It enhances my appreciation for the engineering job done on *Tarot* and all of those records." **(Johnny Ray Huston)**

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BEYOND WEIRD: A TALK WITH TOBACCO OF BLACK MOTH SUPER RAINBOW

CONT>>



more cogent but no less rainbow-hued. Tobacco's Vocoder-drenched voice is inhuman-yet-emotive on tracks such as the regal "Iron Lemonade."

For bands that continue to put out albums the traditional way, these are trying times. "When I was one of those young whippersnappers in high school, I used to read magazines and that's how I found out about stuff," Tobacco said when asked about the shifting frameworks for music and music writing. "Now it's all blogging, [and] no one would have heard of us without it.

"What sucks is that our album leaked a month ago and everyone started reviewing it," he continued. "I've been reading things by people who weren't even done listening to it — they were reviewing as they were listening. That just changes perceptions. It's not about the album anymore, it's about the hype that leads up it. When I was a kid, it was all about finding the album when it came out — that's when its life began. Now, once the album comes out, it's dead. Who knows, May 26 may be the last time you hear about [*Eating Us*]."

That isn't likely. BMSR's albums are like musical toys, catering to nostalgists who still seek out music in its physical form. Their 2008 EP *Drippers* (Graveface) was packaged with five scratch-and-sniff scents, and *Eating Us* includes a 16-page booklet that can be refolded to create different images. Oh, and the cover art has hair.

The best bands constantly change, metamorphosing against sameness, labels, and the death of ideas. BMSR continues to evolve from the dimmest corners of the mind into transcendent swaths of weirdo-pop sensibility. It's almost like the Beatles, if they got behind synthesizers, went underground, and never emerged from 1967. Almost. **(L.C. Mason)**



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PAGAN FEST: PIRATES, POLKA, AND PLUNDERING BY NOT-SO-GENTLE FOLK

Pre-Christian religion is all the rage in metal these days, and the second of two high-profile "Pagan" tours is rolling into town, along with Thor, Hecate, and various henges, stony or otherwise. Pagan Fest 2009 is headlined by the Finnish folk-metal outfit Korpiklaani, a group that puts the polka back into heavy music's thrashing "polka beats," levying a relentless kick-snare attack with traditional Finnish melodies. Unlike many of their folk-metal brethren, the band was folk first and metal second, making the transition from obscure bar band to globe-trotting headbanger coalition by adding distorted guitars to its ancient hoedowns.

Irish black metal outfit Primordial is in direct support, mixing orthodox razor-wire riffing with jaunty, Emerald-isle rhythms and an epic feel. Finns Moonsorrow hew similar sounds, coupling frostbitten guitars to the thematic roots in Finnish folklore that give them their pagan bona fides.

Pirates are apparently honorary pagans these days: Alestorm played the Pagan Knights tour back in March, and New Jersey buccaneer-thrashers Swashbuckle round out the Fest bill with some plundering aplomb. Versed in all the freebooting lingo and boasting a number of mizzenmast-ready guitar licks, the trio is readying a new album that is sure to go triple-platinum on the Spanish Main.

Montreal's Blackguard is the odd band out — its tinkling keyboards occasionally flirt with folky scales, but they've also got a decidedly post-pagan symphonic thing going on. Thankfully, they like drinking stuff out of old-timey mugs, so they'll fit right in with everyone else. So will anyone who likes rock-worship, of either kind. Praise Odin! **(Ben Richardson)**

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Black Moth CONT»

affect. Their eye-popping style has evolved alongside their sound, moving from the fuzzy, lo-res aesthetics of *Falling Through a Field* (2003) and *Start a People* (2004) (both re-released by Chicago's Graveface Records in 2007), whose covers feature sepia-toned human trees and a shifting-flower-power logo (on some albums the logo is squared, on some it is melting), to their first truly hi-fi record, *Eating Us*, due from Graveface on May 26.

One user commented on the BBC's Web site that *Start a People* sounded like "Orbital had tried to create an album just using a stylophone, a dustbin lid, and a Commodore 64." Produced by Dave Fridmann (The Flaming Lips, MGMT, Weezer), *Eating Us*, BMSR's first studio album, sees a more refined sound and a bigger glow.

Sonic onslaught has been traded for tighter rhythms and analog-synth tapestries. This shift is clear in the deceptively simple music video for "Dark Bubbles," viewable at Graveface's Web site (www.graveface.com). The video is interactive — users can alter the time of day and other functions by moving a mouse or using a web cam, while a character, soon splitting into shadows of itself, bounces on an otherworldly trampoline. The influence of the Flaming Lips, with whom BMSR has toured, is clear but understated on tunes such as "Twin of Myself" and "The Sticky." Drum breaks played by real humans make the music truly psychedelic, which is to say more mystic than masturbatory.

Yo Animal Collective, check your Facebook account. *Eating Us* is dripping from your Wall. SFBG

PLAYLIST

CONNIE CONVERSE
How Sad, How Lovely
(Lauderette)

Elegant and simple beauty recorded in the 1950s by a mysterious woman who disappeared without a trace a few decades later. Her songs conjure images of Barbara Dane and Vashti Bunyan and leave you daydreaming with her in the distant clouds she probably now calls home. **(Irwin Swirnoff)**

THE DUKES OF STRATOSPHEAR
25 O'Clock and Psonic Psunspot
(Ape)

Aside from a track here or there, I was never a huge fan of XTC's pastoral punk, but I get a kick out of Andy Partridge's parody of purple psych-pop, partly because it's better executed than much of the source material that is its inspiration. *25 O'Clock* delivers more hallucinogenic explosions-per-minute, but *Psychic Psunspot*'s "Have You Seen Jackie," a hilarious and irreverent tale of a gender-bending weirdo, begs for a drag lipsync. **(Johnny Ray Huston)**

PINK SKULL
"Get Inside (My Tiny Pyramids)," from Zeppelin III
(Free News Projects)

Like Cary Grant in *To Catch a Thief*, Pink Skulls know how to swipe in style. When you've covered the hook from Munich Machine's classic "Get on the Funk Train" in this much acid house tinsel and burbling electronics, no one's gonna stop you at customs. **(Matt Sussman)**

PRINS THOMAS
Live at Robert Johnson Vol. 2
(Live at Robert Johnson)

Anyone who has experienced the deeply varied and expansive pleasures of *Cosmo Galactic Prism* (Eskimo, 2007) knows that Prins Thomas' mixes are terrific, and this one — an appetizer for his latest studio collabo with Lindstrøm — is no exception. English disco revivalists Idjut Boys help kick things off, and the journey ranges from the tender folk of James Yuill to Ricardo Villalobos at his bass-for-your-face funkiest. **(Huston)**

KURT VILE
The Hunchback EP
(Richie)

These sleazy, Stones-y and even shoegaze-y six songs make you want a nasty day after to come creeping up, so you can blast them as your wasted soundtrack. Even sissies like me want to guzzle up Kurt Vile's silver bullet rock. **(Swirnoff)**

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Aerosol melodies

Mason Bates straddles the electronic-classical divide with *The B-Sides*

By Marke B.
marke@sfbg.com

Ah, Le Poisson Rouge — how I yearn for you. The edgy New York City club and performance space has become a golden nexus for the current rich collision of the indie, electronic, and contemporary classical worlds. Zing go the avant-garde, filter-bent strings in the Bay often enough, of course, especially through the out-there provenance of sfSound (www.sfsound.org), the biannual Soundwave Series (www.projectsoundwave.com), and Berkeley's Center for New Music and Audio Technologies (cnmat.berkeley.edu). But it took last August's sold out Herbst Theater one-off by Wordless Music, the Poisson-based org that brings big indie names to the new music stage, to finally hold SF's flannel-clad fixie pixie population enraptured by the freakier side of symphonica, with the white-noise-drenched West Coast premiere of "Popcorn Superhet Receiver" by Radiohead's Jonny Greenwood and soul-loosening pieces by Bay boys Fred Frith ("Save As") and Mason Bates ("Icarian Rhapsody").

It's been a massive year for 32-year-old Virginia native Bates, who told me over the phone that he moved from NYC to North Oakland four years ago because he "wanted a house and a short commute to a great city." In March the Julliard grad debuted a six-movement work, *Sirens*, commissioned by local vocal greats Chanticleer, right after he wrapped up a three-season young-composer-in-residence program with the California Symphony. Perhaps his biggest break came last month, when the YouTube Symphony Orchestra, assembled via audition vids and led by San Francisco Symphony conductor Michael Tilson Thomas, made its debut at Carnegie Hall, playing a portion of Bates' latest orchestral suite, *The B-Sides*. Like many other professional cynics, I had my nails sharpened and painted Jungle Red for this dreadful-seeming Internet marketing buzz-blast, but the inclusion of Bates' forward-thinking work helped rescue the affair from maudlin crowd-pleasing.

Speaking of gimmicks, here's what many perceive as Bates': he plays a laptop onstage with the orchestra. Good heavens! Mere gimmickry's a sad assumption — sure enough, his YouTube gig has reignited that tired technology vs. "true" classical debate that has periodically raged ever since the theremin took the Paris Opera stage in 1927. But Bates, who has toured clubs in his DJ Masonic guise for years, rises above all that with a deep knowledge of dance music history, which itself claims a long and fruitful entanglement with contemporary classical, and a mission of sonic integration.



Meet him on the flipside
PHOTO BY LYDIA DANMILLER

"The laptop is a piece of the enterprise, a means of augmenting the texture of an orchestral arrangement and adding a richness that evokes new sonic landscapes," says Bates, who considers his keyboard a "specialized extension of the percussion family." As for snap judgments about technology, "it actually goes both ways," he says. "Of course, some traditional symphony-goers can't really go there. But it's important for people from the club world to know that I'm not just orchestrating techno" — like the Balanescu Quartet's version of Kraftwerk or the Williams Fairey Brass Band's take on acid house. "I'm not Richie Hawtin for woodwinds and booming tubas. I'm coming from a more ambient, electronica place — I'm always aware that I'm playing off something while delving into unique textures and expanded sonari."

The B-Sides, which will have its full debut for three nights at Davies Symphony Hall, consists of five movements inspired by archetypal ambient moods — from the buzzing insects and tropical evocations of "Aerosol Melody Hanalei" to astronautical voice transmissions and blankets of static in "Gemini and the Solar Winds." "Wharehouse Medicine," which the YouTube Symphony debuted, is like a nifty bit of Leonard Bernstein pumped up with chattering clicks and back-ear bass that energetically summons up the chillout rooms of yore. If it seems odd that Bates references vinyl in his title, while combining laptop rumination and live orchestration, don't sweat it. "I was thinking back to the experimental freedom that B-sides once afforded to groups like Pink Floyd — surgical strikes into trippy terrain."

Bates will also be bringing his outstanding Mercury Soul project (www.mercurysoul.org), conceived with conductor Benjamin Shwartz and visual artist Anne Patterson, to Davies after the May 22 symphony performance and to Mezzanine (www.mezzaninesf.com) on May 28. Mercury Soul "is almost a negative image of what I do with an orchestra," Bates says, "where I DJ and we create a club atmosphere interspersed with live performances of contemporary works by the likes of Steve Reich and John Luther Adams."

"Look, I know a laptop is never going to be as expressive as a fiddle," Bates says, a twang of his Virginian upbringing coming through. "And a CD installation pack may never rival the power of a written score. But if I can expand and screw around with orchestral space that way, then it definitely meets my intent." SFBG

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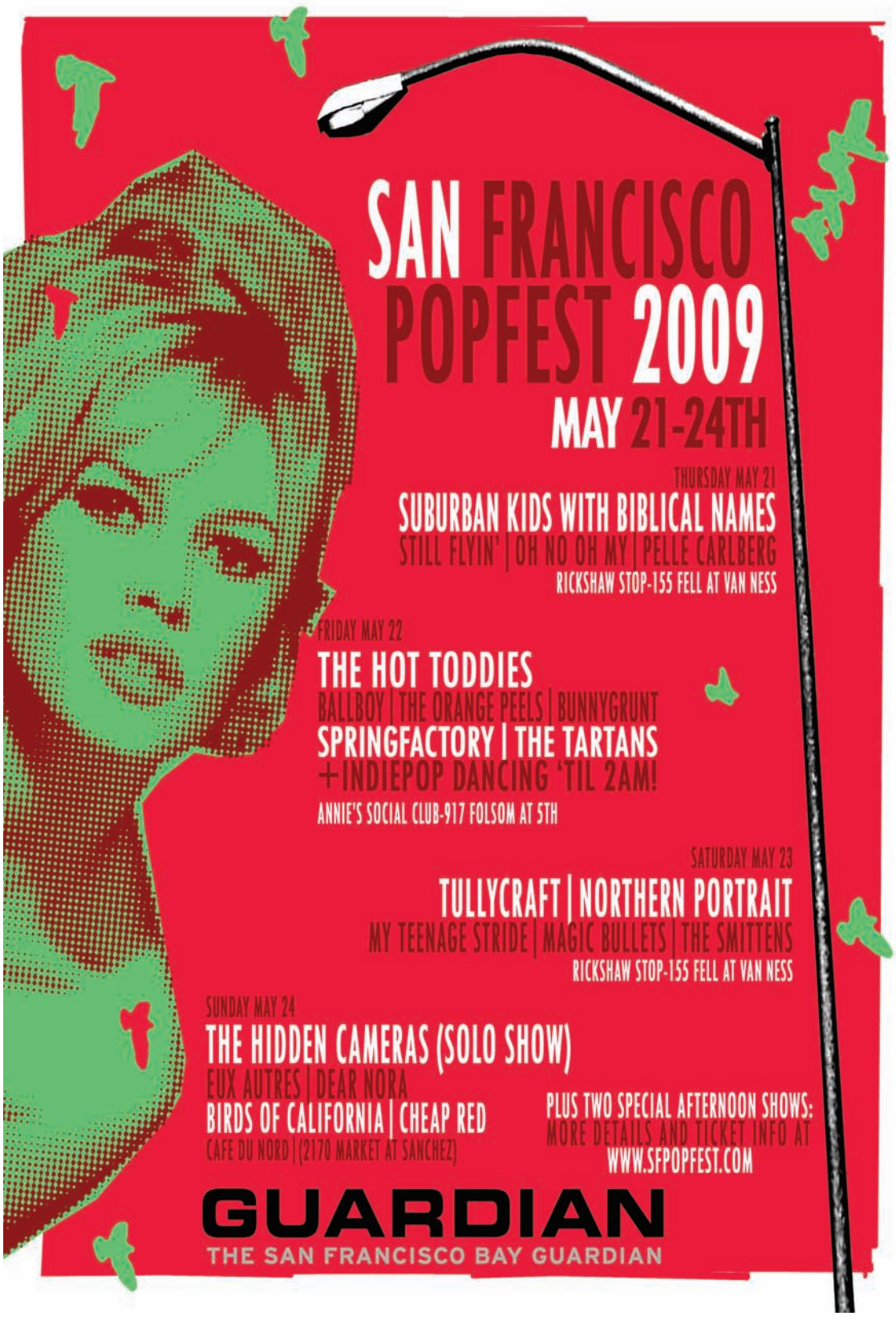
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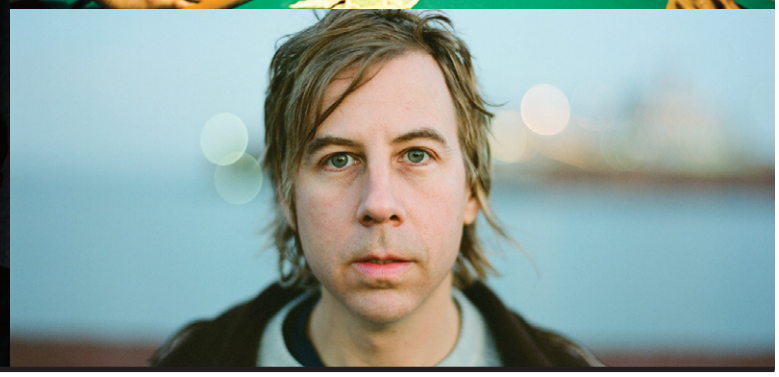
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Oh, the Horrors. The U.K. band (left) paints with the primary colors of post-punk and more on its second album. Black Joe Lewis and the Honey Bears (right, top) soul-stir San Francisco this week, while John Vanderslice (right, bottom) keeps the home fires burning.

HORRORS PHOTO BY TOM BEARD; JOHN VANDERSLICE PHOTO BY AUTUMN DE WILDE







House of Horrors

By Kimberly Chun
› kimberly@sfbg.com

SONIC REDUCER Thrills and chills and disco ball spills — that's what the Horrors are made of? After Shih Tzu-banged frontman Faris Badwan brattily ripped the mirror ball off the ceiling of 330 Ritch a scant two years ago, who knew the U.K. band would show its true, formative, and fundamentally curious colors? The hues and cries streaming off the Horrors' second album, *Primary Colours* (XL) read as a limpid, moonlit pop-sonnet to true-school proto-goth-rockers and morbidly fixated post-punk upsetters like Siouxsie and the Banshees and Killing Joke.

Just don't flash that dancefloor orb in front of Badwan again. "Mmm, Faris never really liked mirror balls," mumbles guitarist Joshua Third, né Hayward. It's frozen in Boston, where the group is performing that night, and the chill that drops momentarily over the conversation is brief yet bracing. "Luckily we haven't played anywhere with a mirror ball for ages."

Despite the menace — or maybe because of it — the goth-punk movement has always seemed fundamentally conservative. But the Horrors don't peddle the shock-abilly moves so common among goth-identified SoCalis. In contrast to the easy-sleazy comic-book corn of today's prominent goth-punk purveyors — pass the Horrorpops and just keep walking — the group now draws from exploratory originators Joy Division and ornery rabble-rousers the Birthday Party. *Primary Colours* boasts driving tunes carved from silvery synth textures ("Three Decades") and Jesus and Mary Chain-like buzz-saw pop that thumps with creative negativity ("Who Can Say").

The group capers on the same frosty darkling plain as Interpol, judging from tunes like the Velvety, string-strewn "I Only Think of You," which may turn off those with a low tolerance for pop pomposity. Still, the opening track, "Mirror's Image," sets the tone for pleasing surprise with its initial lush, plangent soundscape — more akin to Lindstrøm than Sisters of Mercy — before gently plunging into spiraling reverb, effects-gristled guitar, and a nodding keyboard fragment that will have some recalling Echo and the Bunnymen and others Kraftwerk.

Third says *Primary Colours* was "the first chance we had as a band to shut ourselves away and work on the record on our own. We'd retreat into a rehearsal space and get completely lost in it. Yeah, I think that really comes through."

The Horrors titled the first song they ever wrote "Sheena is a Parasite," so yes, this is throwback rock, It gazes directly into the eyes of the more serious Anglo art-rock makers of the '80s with self-conscious affection, especially on haunted, haunting songs such as "Do You Remember." And what's wrong with that?

"We actually made a record that's a complete trip, from start to finish — it takes you through different moods," Third explains. "Also, you can listen to it on repeat, because the last track plays into the first track. I've always been quite into the idea because I like to sit down and listen to things over and over again." It's a quality he misses in many new albums. "Yeah, partly the Internet's to blame. Partly labels are to blame. Partly bands are to blame — because they don't seem to care anymore," he says, capping the remark with a small grim chuckle.

In the Horrors' hands — the ensemble coproduced along with longtime collaborator Craig Silvey, Portishead's Geoff Barrow, and video artist Chris Cunningham — *Primary Colours* sounds astonishingly unmusty, stirring with tangible signs of life. The group has managed to find a pulse — while maturing into, yikes, artists. "We were all 19 when we wrote the first record — now we're in our early twenties!" Third exclaims. "I think it's the typical growing-up ... malarkey." SFBG

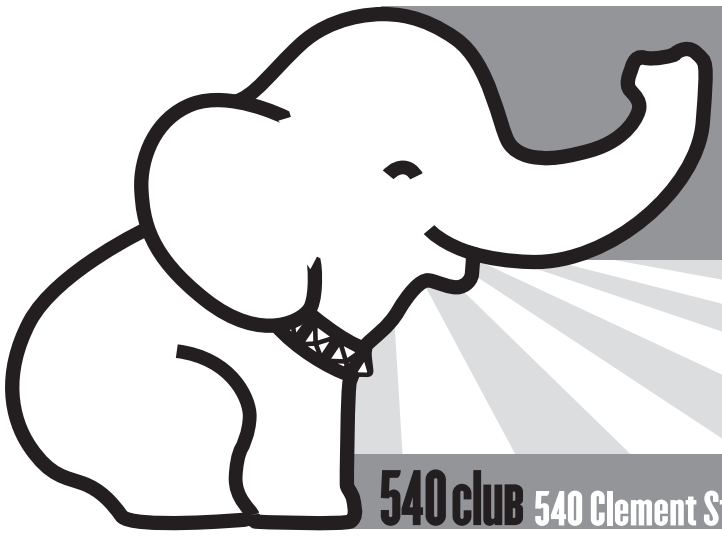
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LICKS AND LAUGHS

COMEDIANS OF ROCK II
Musical funny folk Tara Jepsen of Lesbians, Chris Portfolio of Hank IV, and Matt Hartman of Sic Alps pit wits and carve out snarfs at this comedy two-fer. Wed/13, 9 p.m., free. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com

BLACK JOE LEWIS AND THE HONEYBEARS
And what a long, sweet name it is: the Austin, Texas, soul-stirrers cook up hot ones from Tell 'Em What Your Name Is! (Lost Highway). Sat/16, 9 p.m. $17. Slim's, 333 11th St., SF. www.slims-sf.com

JOHN VANDERSLICE
The Tiny Telephone operator's new Romanian Names (Dead Oceans) rolls out Moog moods and Byzantine yarns. Mon/18, 6 p.m., free. Amoeba Music, 1855 Haight, SF. www.amoeba.com. Tues/19, 7:30 p.m., $16. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com SFBG



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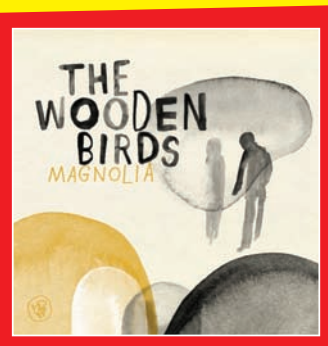

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Doves

PREVIEW After generously treating its fans to an agonizing four-year wait, Manchester-based trio Doves decided it was time. They recorded the 11 tracks that make up their fourth LP in a converted barn in the sprawling Cheshire countryside, a part of England that — like the group itself — is roughly as fashionable as a rhinestone-bedazzled fanny pack.

The result of this labor is *Kingdom of Rust* (Heavenly/Astralwerks), a collection that combines unabashed, fist-pumping spirit with the murky melancholy that defines Doves' at times brilliant 10-plus-year career. While the trio has always been adept at heartbreaking dirges (see: "The Sulphur Man"; "The Cedar Room"), the emotional landscape of its new release includes hope as well as despair. For every haunting ballad ("Birds Flew Backwards"; "Lifelines"), there are a pair of powerful anthems — albeit ones with touches of melancholy — that are driven by pounding drums, vocalist/bassist Jimi Goodwin's soulful warble, and expansive arrangements.

Built around a swirling riff by guitarist Jez Williams, "Winter Hill" uncoils into the group's catchiest number to date. Rollicking tracks like "Spellbound" and "The Outsiders" beg to be played live. Thanks to YouTube, it's already clear they are even better in concert.

Bands are usually applauded for finding a winning formula and sticking to it (read: musical stagnation) or experimenting for the sake of it (read: resorting to desperate measures after running out of melodic ideas). Rarely are they praised for naturally progressing and maturing. But Doves have shown time and again that they don't need the awards and the plaudits. They'll happily keep making great records and filling theaters. All we have to do is listen. (**Daniel N. Alvarez)**

DOVES With Wild Light. Mon/18, 8 p.m., $27.50. The Fillmore, 1805 Geary, SF. (415) 346-6000, www.thefillmore.com.

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 13

ROCK/BLUES/HIP-HOP

Army Navy, 20 Minute Loop, AB and the Sea Rickshaw Stop. 8pm, $8.
Blammos, Tasso, Ovideo Elbo Room. 9pm, $6.
Blue Moodys, True Danger Grant and Green. 9pm, free.
Curren$y, Mistah Fab 330 Rich. 9pm, $15. With DJ Tap 10.
Michelle Malone, Mars Arizona Café du Nord. 9:30pm, $12.
Realistic Orchestra Independent. 9pm, $15.
Victoria and the Vaudevillains, Attracted, Kelly McFarling, Billy Banks Hotel Utah. 8:30pm, $5.
Seth Walker Biscuits and Blues. 8pm, $15.
Willie Waldman Project Red Devil Lounge. 8pm, $15.

BAY AREA

Allman Brothers Band Fox Theater. 8pm, $58.50.
Indigo Girls, Matt Morris Zellerbach Hall, UC Berkeley, Berk; www.livenation.com. 8pm, $38.50.

JAZZ/NEW MUSIC

"Abundant Sound Gardens" Meridian Gallery, 535 Powell, SF; (415) 398-7229. 7:30pm, $10. Stuart Dempster and others celebrate the life of composer-trombonist-gardener Toyoji P. Tomita.
Cat's Corner Swing Party Savanna Jazz. 9pm, $5-10.
Guarneri Jazz Group Shanghai 1930. 7pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.
Yoshida Brothers Yoshi's San Francisco. 8pm, $35.

FOLK/WORLD/COUNTRY

Bill Evans and Magan Lynch Climate Theater, 285 Ninth St; www.climatetheater.com. 8pm, $7-15.
Gaucho, Mitch Marcus Session Amnesia. 8pm, free.
Leigh Gregory and friends Plough and Stars. 9pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Fame Bar on Church. 9pm. With rotating DJs.
Jam Wednesdays Infusion Lounge. 9pm, free. DJ Slick D.
Open Mic Night 330 Ritch. 9pm, $7.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Synchronize Il Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.
We All We Got Levende Lounge. 9pm. Hip-hop open mic and live performance mixer.

THURSDAY 14

ROCK/BLUES/HIP-HOP

John Anaya, Last of the Steam Powered Trains, Achievements in Sound, Paris King Rock-It Room. 8pm, $5.
Theresa Andersson Swedish American Hall (above Café du Nord). 7:30pm, $14.
Caldecott, Graham Patzner, Halcyonaire, Erik Schau Hotel Utah. 8pm, $6.
Earth Crisis, Walls of Jericho, First Blood, Reign Supreme, Unholy, Blood Stands Still, DJ Rob Metal DNA Lounge. 6pm, $18.
Funk Revival Orchesta Boom Boom Room. 9:30pm, $7.
Hot Tuna, Louden Wainwright III Fillmore. 8pm, $32.50.
Derick Hughes Biscuits and Blues. 8pm, $15.
Lahar Grant and Green. 11pm, free.
Loquat, Juliette Commagere, Jen and Abby, DJ Ted Café du Nord. 9pm, $10.
Mad Sin, Rezurex, Thee Merry Widows Slim's. 8pm, $16.
Needles, Destino Final, Ruidos, Dopecharge Annie's Social Club. 9pm, $7.
Opeth, Enslaved Grand Ballroom. 8pm, $35.
Photons, Wax Fingers, Spencey Dood and the Doodles Hemlock Tavern. 9pm, $6.
Reptile House, Japanese Baby, Spellbound Red Devil Lounge. 8pm, $8.
Soulive featuring Shady Horns, Nigel Hall Independent. 9pm, $22.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.
Marlina Teich Duo Brickhouse, 426 Brannan, SF; (415) 820-1595. 6pm, free.
Jack Pollard Shanghai 1930. 7pm, free.
Jen Shyu Red Poppy Art House. 8pm, $15.
Stompy Jones Top of the Mark. 7:30pm, $10.
Yoshida Brothers Yoshi's San Francisco. 10pm, $35.

FOLK/WORLD/COUNTRY

Buxter Hoot'n, Ledbetter and His Best Bet Amnesia. 9pm, $6.
Shannon Céilí Band Plough and Stars. 9pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, $6. DJs Pleasuremaker and Señor Oz and guests J Elrod and B Lee spin Afrobeat, Tropicália, electro, samba, and funk.
Bingotopia Knockout. 7-10pm, free. Play for drinks, dignity, and dorky prizes with Lady Miss Molly.
CakeMIX SF Wish, 1539 Folsom, SF. 10pm, free. DJ Carey Kopp spinning funk, soul, and hip hop.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
DJ Zahldee Infusion Lounge. 9pm, free.
Dance to ZE Beat Knockout. 10pm, free. With DJs Pam, Rob, and Tristes Tropiques.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Motion Sickness Vertigo, 1160 Polk; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Frenemy, and D_Ro Cyclist with special guest White Girl Lust.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 15

ROCK/BLUES/HIP-HOP

Amber Asylum, Velnias, Skin Horse Hemlock Tavern. 9pm, $7.
Avett Brothers, Magnolia Electric Co. Fillmore. 9pm, $25.
Bayonics, Gomba Jahbari Mojito, 1337 Grant, SF; www.mojitosf.com. 9pm.
Bloodsugarsexmachine, Feed Grant and Green. 9:30pm, free.
Dolorata, Richie, King Tuff 'N' Stuff El Rio. 10pm, $7.
Igor and Red Elvises, Pyronauts Slim's. 9pm, $15.
JGB with Melvin Seals Great American Music Hall. 9pm, $25.
Zigaboo Modeliste Pier 23. 10pm, $12.
Nino Moschella, Park, 40 Love, Whooligan, Dion Decibels, T-Rex Elbo Room. 10pm, $10.
Murder Junkies, Lewd, Disciples, Hectic, DJ Meri St. Mary Annie's Social Club. 9pm, $10.
Pimps of Joytime, DJ K-Os Boom Boom Room. 9:20pm, $15.
Popa Chubby Biscuits and Blues. 8 and 10pm, $20.
Raised by Robots, Silian Rail, Buzzer Café du Nord. 9:30pm, $10.
Danny Scherr, Curt Yagi and the People Standing Behind Me, Procrastinistas Hotel Utah. 9pm, $8.
Sex With No Hands Red Devil Lounge. 10pm, $7.
Soulive featuring Shady Horns, Nigel Hall Independent. 9pm, $22.
Thee Oh Sees, Shannon and the Clams, Sonny and the Sunsets, Mystery Lights Amnesia. 9:30pm, $8.
Wooden Shjips, Masami Kawaguchi's New Rock Syndicate, Eternal Tapestry Thee Parkside. 9pm, $6.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, $15.
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Brad Mehldau Yerba Buena Center for the Arts, 701 Mission, SF; www.sfjazz.org. 8pm, $40-60.
Times 4 Shanghai 1930. 7:30pm, free.
Yoshida Brothers Yoshi's San Francisco. 10pm, $35.

FOLK/WORLD/COUNTRY

Bluegrass Revolution Plough and Stars. 9pm, free.
Early Friday Amnesia. 7pm, free. Rob Reich and Craig Ventresco.
Tango Pena Pachamama, 1630 Powell, SF; (415) 646-0018. With Christy and Darren, and Chelsea and Count.
Quijeremá Red Poppy Art House. 8pm, $15.

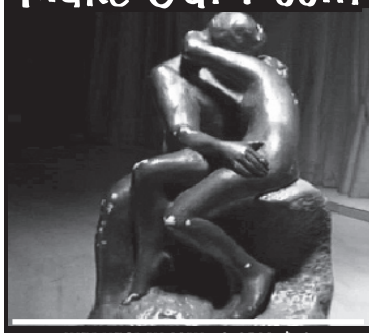
DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.
Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.
Blow Up Rickshaw Stop. 10pm, $10-15. With DJ Jefrodisiac and Ava Berlin.
DJ Espinoza and E Rock Infusion Lounge. 9pm, $20.
DJ Jonathan Toubin Knockout. Spinning rock and soul.
DJs Weekend, Bridez, Trevor James, and guest DJ Public Li Po Lounge. 8pm, $5.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, $5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Go Bang! Deco SF, 510 Larkin St; (415) 346-2025. 10pm, $5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.
Live Fiyah Fridays Club Six. 9pm, $5. Live reggae and dancehall with Soulmedic and We a Dem Band.
Look Out Weekend Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank$, Swayzee, LL Cool DJ, and more.
Loose Stud. 10pm-3am, $5. DJs Domino and Six spin electro and indie, with vintage porn visual projections to get you in the mood.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Oldies Night Knockout. 9pm, $2-4. DJs Primo, Daniel, and Lost Cat spin doo-wop, one-hit wonders, and soul.

CONTINUES ON PAGE 34 ››

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Thee Oh Sees, Shannon & the Clams, Sonny & the Sunsets, The Mystery Lights (Salinas) — 9:30pm, $8
SAT 5/16 — Hellatight, Djs Asti Spumante, Vinnie Esparza, Spinning 80's, Soul, Hip Hop, Disco — 9 pm $5
SUN 5/17 — Crow Quill Night Owls, Gallus Brothers — 9pm $7-10
MON 5/18 — Free Bluegrass Mondays w/ Homespun Rowdy — 8:30pm FREE
3rd Monday Bluegrass Jam — 6:30pm, FREE
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Thurs, Fri, Sat, 14, 15, 16 Late Shows
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this week! CHARLIE HUNTER featuring Terrence Higgins
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next week! Tues, May 19
STEFFEN KUEHN QUINTET
Wed, Thurs, May 20, 21
SEX MOB / HAPPY APPLE
Fri, May 22
KENNY RANKIN
Sat, Sun, May 23, 24 (Solo Sunday Matinee)
ROY ROGERS & THE DELTA RHYTHM KINGS
Sun, May 24
RIC ALEXANDER & 2WO 4OUR 1ONE
featuring Levi Seacer and Derick Hughes
Mon, May 25
Jazz Mafia Presents
"BIRTH OF THE COOL - MILES DAVIS BIRTHDAY TRIBUTE"
featuring Marcus Shelby, Mike Olmos, Erik Jekabson, Joe Cohen, Adam Theis, Adam Shulman, Jeff Marrs, Sheldon Brown and Mike Rinta
Tues, May 26
The Inaugural Yoshi's Rising Stars Series:
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Wed, May 27
ORQUESTA BORINQUEN
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Wed, Thurs, May 13, 14 this week!
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Fri, Sat, Sun, May 15, 16, 17 this weekend!
JOE SAMPLE TRIO with Nick Sample & Johnny Vidacovich
Mon, May 18 next week!
ANDREA FULTZ & THE GERMAN PROJEKT
Tues, May 19 next week!
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Wed, Thurs, May 20, 21
CANDY DULFER
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STEVE TYRELL
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FRI/15

DANCE CLUBS

CONT››

Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Rock This Town Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, free. Tomas Diablo and guests spin rock, pop, funk, swing, New Wave, and more.

SATURDAY 16

ROCK/BLUES/HIP-HOP

Aunt Kizzy'z Boyz Biscuits and Blues. 8 and 10pm, $20.
Avett Brothers, Magnolia Electric Co. Fillmore. 9pm, $25.
45 Grave, Steel Tigers of Death, Android Hero, Grannies Annie's Social Club. 8pm, $10.
Four Inch Studs, New Originals Grant and Green. 9pm, free.
GG Amos 3 Riptide. 9pm, free.
Sean Hayes, Botticellis Independent. 9pm, $16.
Lou Dog Trio, Audiodub, Kapakahi Red Devil Lounge. 8pm, $12.
Lucero, Black Joe Lewis and the Honeybears Slim's. 9pm, $17.
Margot and the Nuclear So and Sos, Telekinesis, Everything Now Great American Music Hall. 9pm, $16.
Return to Mono, Divasonic, DJ Comma, Groove Yantra Club Six. 10pm, $10.
Scout Niblett, Michael Zapruder, Golden Bolts of Tone Hemlock Tavern. 9:30pm, $8.
"PaganFest" DNA Lounge. 6pm, $30. With Korpiklaani, Primordial, Moonsorrow, Blackguard, Swashbuckle, and Cormorant.
That 1 Guy, Pimps of Joytime Boom Boom Room. 9:20pm, $20.
Segue, Swamees, Trevor Childs and the Beholders El Rio. 9pm, $7.
Stripmall Architecture, Bloodwire, Mountain Animal Hospital Retox Lounge. 9:30pm, $8.

BAY AREA

M. Ward Fox Theater. 8pm, $29.50.
Uptones, Whiskey Avengers, Dustonious Maximus, Real Tom Thunder Oakland Metro Operahouse, 630 Third St, Oakl; www.oakland-metro.org. 8pm, $10.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, $15.
Dan Zemelman Quartet + 1 Red Poppy Art House. 8pm, $12-15.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Junius Courtney Big Band Koret Auditorium, SF Public Library, 100 Larkin, SF; (415) 775-4400. 3pm, free.
Jonathan Poretz Shanghai 1930. 7:30pm, free.
Ricardo Scales Top of the Mark. 9pm, $10.
Yoshida Brothers Yoshi's San Francisco. 10pm, $35.

FOLK/WORLD/COUNTRY

Broceliande Celtic Band Seventh Avenue Performances, 1329 7th Ave., SF; (415) 664-2543 ext. 3. 7:30pm, $18.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.
Rogues Plough and Stars. 9pm, free.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Booty Bassment Knockout. 10pm, $5. Booty-shaking hip-hop with DJs Ryan Poulsen and Dimitri Dickenson.
Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, $5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Hellatight Amnesia. 9pm, $5. DJs Asti Spumante and Vinnie Esparza spinning 80's, soul, hip hop, and disco.
HYP Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.
Life Infusion Lounge. 9pm, $20. DJs Kevin Scott and Chris Harnett.

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TUE 5/19 FRACAS 9PM $5
LYIN' BITCH & THE
RESTRAINING ORDERS (DENVER)
WED 5/20 NATURAL BRIDGES 9PM $6
HELENE RENAUT
BELISS
THU 5/21 TWIN CRYSTALS 9PM $6
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MODERN CREATURES
FRI 5/22 MAMMATUS 9PM $8
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SAT 5/23 DZJENGHIS KHAN 6PM EARLY $5
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PHOTO BY FRANCIS CHUNG

Shannon and the Clams

PREVIEW Enough about Thee Oh Sees already. Let's talk about Shannon and the Clams. John Dwyer's new outfit is great and all, but Shannon is bodacious. She's a peroxide-haired, punk-rock pin-up who gets real mean on her Danelectro bass.

I caught the classic beauty out and about last week with an unmasked Nobunny. They were catching a glimpse of those pretty Black Lips performing at the Great American Music Hall. A few months earlier, I saw Shannon and her Clams doin' their thing for the hometown crowd at Oakland's Stork Club. For sure, the highlight of the night was their rendition of Del Shannon's "Runaway." I can't get enough of that song. Anytime I hear it, it's embedded in my brain for days. I enjoyed the guitarist's mimicry of whatever high-pitched instrument is used in the bridge of the original recording. Surf rock interpretation at its finest.

Shannon's gnarly, gruff-sounding wail conveys the angst of an exhausted teenage wreck (see "Cry Aye Aye"). She's somewhere between a woman possessed by Little Richard and the vocal huskiness of the Gossip's Beth Ditto. Another standout track, "Blast Me To Bermuda," is pure teen-punk energy, with a slicing riff that propels the Clams' late-1950s, early-'60s style into a more contemporary garage rock sound.

Shannon is worthy in my book. Good ol' rock 'n' roll! **(Andre Torrez)**

SHANNON AND THE CLAMS

With Thee Oh Sees, Sonny and Sunsets, and the Mystery Lights. Fri/15, 9 p.m., $8. Amnesia, 853 Valencia, SF. (415) 970-0012. www.amnesiathebar.com

NonStop Bhangra Rickshaw Stop. 9pm, $20. Bhangra dance lesson with Vicki Virk (9:30pm), performances by Dholrhythms Dance Trouple (10 and 11pm), and bhangra grooves with DJ Jimmy Love and guests.
Rock it Science 4 Year Anniversary The Endup. 10pm Sat - Noon Sun, $10. DJs Fame, Eric Sharp, Native Intelligence, Bass Cadet, Ben Seagren and Dean Samaras, and more.
Saturday Night Live Fat City, 314 11th St; self-made2c@yahoo.com. 10:30pm.
Saturday Night Soul Party Elbo Room. 10pm, $10. DJs Lucky, Phengren Oswald, and Paul Paul spin 60s soul on 45s.
So Good So Right Club Six. 9pm, $10. Live performances by Eye Eighty and Sherlock Tones with DJs DNZ, Who, and Type One spinning hip hop.
Submerge Club Six. 9pm, $10. DJs Return to Mono, Divasonic, Comma, and more spinning downtempo, glitch, electronica, trip-hop, and ambient.

SUNDAY 17

ROCK/BLUES/HIP-HOP

Chickenfoot Fillmore. 8pm, $49.50.
Dust Bowl Revival Hemlock Tavern. 9pm, $6.
Eyewitness Blues Band Grant and Green. 7:30pm, free.
Lloyd Gregory Biscuits and Blues. 8pm, $15.
Midnight, Velnias, Hellhunter, Acephalix, DJ Rob Metal Thee Parkside. 8pm, $10.
Mogwai, Dead Meadow Grand Ballroom. 8pm, $26.
Mumiy Troll, Russian Solution Independent. 8pm, $25.

BAY AREA

Ben Folds, Rachel Unthank and the Winterset Fox Theater. 8pm, $35.

JAZZ/NEW MUSIC

Dave Samuels' Caribbean Jazz Project Yoshi's San Francisco. 2 and 7pm, $5-25.
Frank Jackson and Larry Vuckovich Bliss Bar, 4026 24th St, SF; (415) 826-6200. 4:30pm, $10.
Jeff Parker Trio, Scott Amendola Trio Café du Nord. 8pm, $12.
John Calloway's Quintet Noe Valley Ministry, 1021 Sanchez, SF; www.noevalleyministry.org/jazz. 5pm.
Lionel Loueke and Richard Bona Yerba Buena Center for the Arts, 701 Mission, SF; www.sfjazz.org. 7pm, $30.
Pipes Royce Gallery, 2901 Mariposa, SF; www.pamelaz.com. 8pm, $10. With Jane Rigler, Polly Moller, and Pamela Z.
Sony Holland Duo Café Divine, 1600 Stockton, SF; (415) 986-3414. 7pm, free.

BAY AREA

"Jazz on Fourth Street Festival" Fourth St between Hearst and Virginia, Berk; (510) 526-6294, www.fourthstreet.com. Noon-5pm, free. Benefits Berkeley High School jazz programs; performers include Charles Hamilton Alumni Band, Johnny Nitro and the Doorslammers, and Tito Y Su Son de Cuba.

FOLK/WORLD/COUNTRY

Crow Quill Night Owls, Gallus Brothers Amnesia. 9pm, $7-10.
Drivin' Nails, Fancy Dan Thee Parkside. 4pm, free.
Jack Gilder, Kevin Bemhagen, Richard Mandel, and friends Plough and Stars. 9pm, free.
Salsa Sundays El Rio. 3pm, $8. Live salsa with Rumbache, salsa lessons, and free BBQ.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, $6. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and guests Roy Two Thousand and DJ Quest.
FlashDance SF Glas Kat. 6pm, $25. DJ Rotten Robbie spinning 80's dance music.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Jock! Lookout, 3600 16th; 431-0306. 3pm, $2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.
Worst Music Ever Knockout. 9pm, free. Booty Bassment DJs spin all the jams you hate to love and love to hate.

CONTINUES ON PAGE 36 ››

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TUESDAY MAY 19 8PM $10 (INDIE)
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SUNDAY the 17TH
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5:30-9:30 Fashion/Art/Music and special appearance by Karim "Hard Hitta" Mayfield
TUESDAY the 19TH
5-8pm
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CONT»

MONDAY 18

ROCK/BLUES/HIP-HOP

Dirty Penny, Cobra Belly Elbo Room. 9pm, $5.
Doves Fillmore. 8pm, $27.50.
Kevin Russell Biscuits and Blues. 8pm, $15.
Thumper El Rio. 8pm, $5.
Youth Group, Tinkture Café du Nord. 7:30pm, $12.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.
Olmos Quartet Grant and Green. 9:30pm, free.

FOLK/WORLD/COUNTRY

Free Bluegrass Mondays Amnesia. 8:30pm, free.
Justin Jude Socha Café, 3235 Mission Street, SF; (415) 643-6848. 9pm. With Dave Lowensohn.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
ICB Knockout. 10pm-2am, $5. Tribute to Ian Curtis with DJs Deadbeat, Dr. Die, and Yule Be Sorry.
Krazy for Karaoke Knockout. 5-10pm, free. Rock the mic all night with host Deadbeat.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with Djs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, $5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 19

ROCK/BLUES/HIP-HOP

Agent Ribbons, Foxtails Brigade, Trifles, Bias Tape Hotel Utah. 9pm, $6.
Big Skin Band Boom Boom Room. 9:30pm, $5.
Detroit Cobras, Dex Romweber Duo Slim's. 8pm, $16.
Dredg, Torche, Judgement Day Great American Music Hall. 8pm, $20.
Fat Tuesday Band Biscuits and Blues. 8pm, $15.
Fiveng, Summer of Glaciers, Ari Metz El Rio. 8pm, free.
Fracas, Lyin' Bitch and the Restraining Orders Hemlock Tavern. 9pm, $5.
Kills, Horrors, Magic Wands Fillmore. 8pm, $22.50.
Life and Times, Pine and Battery Café du Nord. 8pm, $10.
Lucas Cates Band Grant and Green. 8pm, free.
Manchester Orchestra, Fun, Winston Audio Bottom of the Hill. 8:30pm, $14.
John Vanderslice Rickshaw Stop. 7:30pm, $16.
Zodiac Death Valley, Scarlet Symphony, Th' Moonlight Sexy, Sleepover Disaster Elbo Room. 9pm, $7.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
Kurt Ribak Shanghai 1930. 7pm, free.
Ricardo Scales Top of the Mark. 6:30pm, $5.

FOLK/WORLD/COUNTRY

Slow Session with Michael Duffy and friends Plough and Stars. 9pm, free.

DANCE CLUBS

Drunken Monkey Annie's Social Club. 9pm, free. Rock n' roll for inebriated primates like you.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**

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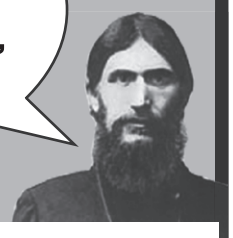
Cam'ron
Crime Pays
Diplomast/Asylum
Cam'ron's got the bling going on, and he surely doesn't hate his job, despite the single. The head Diplomat still knows how to rock the streets, and he's got the flow that makes it all work. It's almost like he was content to be in the shadows for the last two years, but finally Cam is back in the spotlight.
13.99

Gucci Mane
Murder Was the Case
Big Cat
Gucci Mane brings his mush mouthed flow to kickin' beats by Zaytoven, busting out a gritty, arrogant (in the best ways) album of gangsta style. There are no big names here, just some homies and label-mates to keep it real, and Gucci seems right at home in the dark, backstreet style of production, with that hint of electro Zoop. And this is just a warmup to his Warner Bros album next month or two!



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★Thu 5/14 9PM $7 NAKED ROB'S BIRTHDAY BASH! BLACK COBRA WHO RIDES THE TIGER PSYCHOLOGY OF GENOCIDE

★Fri 5/15 9PM $6 ARCHERS GUILD WOODEN SHJIPS KAWAGUCHI MASAMI'S NEW ROCK SYNDICATE ETERNAL TAPESTRY

★Sat 5/16 3PM FREE HAPPY HOUR SHOW LIGHTER THIEVES PARAE · 23PM
8:30PM $8 ALL AGES BLACK PRESIDENT OLEHOLE DROWNING WITH OUR ANCHORS (LP RELEASE) THE NEW TRUST ANCHOR DOWN

★Sun 5/17 4PM FREE TWANG SUNDAY DRIVIN' NAILS FANCY DAN
8PM $8/$10 ALL AGES WHORE FOR SATAN PRESENTS MIDNIGHT · VELNIAS HELLHUNTER · ACEPHALIX DJ ROB METAL

★Tue 5/19 8PM $15/$17 ALL AGES THE MEATMEN CHAPSTIK THE MEAT SLUTS

UPCOMING SHOWS:
5/21 - DIDIMAO, SWAHILI (PANIC OPERA), STRIP MALL SEIZURES
5/22 - THE FREEZE, SHOOTIN' LUCY
5/23 - CHAIN AND THE GANG, THE HIVE DWELLERS, THE FRESH & ONLYS
5/24 - THE AIMLESS NEVER MISS, THE BURNING OF ROME
5/25 - GENERALISSIMO, POLICE TEETH, MOGGS

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SAN FRANCISCO:
THURSDAY • MAY 14 • 6PM
STEVE EARLE
Join Amoeba SF for this exclusive engagement with singer-songwriter Steve Earle! His new album *Townes* is comprised of songs written by Earle's friend & mentor, the late Townes Van Zandt.

MONDAY • MAY 18 • 6PM
JOHN VANDERSLICE
John Vanderslice's new album *Romanian Names* is his best yet. This career-defining, pitch-perfect collection sounds as though it were from another time, a symphony of sounds both subtle & lush.

BERKELEY:
SATURDAY • JUNE 6 • 6PM
AMOEBA HOME GROWN & THE BERKELEY WORLD MUSIC FESTIVAL PRESENTS:
MOH ALILECHE
Moh Alileche (pronounced Ali LESH) sings the thrilling folk music of Kabylia, Algeria's primary Berber region. He accompanies his original compositions with a double stringed mandol. Moh will be celebrating his new album *In Memory of a Hero.*

GRIZZLY BEAR *VECKATIMEST* LISTENING PARTY
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MONDAY, MAY 25TH AT 6PM!
Join Amoeba for this preview of Grizzly Bear's highly anticipated new album. Enter-to-win free tickets to see Grizzly Bear at The Fillmore on June 21st, & limited edition Grizzly Bear vinyl!
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BLAMMOS

THU 5/14 9PM $6 — AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJS/HOSTS:
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WITH GUESTS J ELROD & B LEE

FRI 5/15 10PM $10 — ELBO ROOM PRESENTS
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SAT 5/16 10PM $10 — SPINNING 60S SOUL 45S
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MON 5/18 9PM $5 — $2 DRINK SPECIALS
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COBRA BELY

TUE 5/19 9PM $7 — ELBO ROOM PRESENTS
ZODIAC DEATH VALLEY
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The amazing new Prostalex Plus drug-free supplement has been scientifically formulated to reduce your need to urinate by combating the natural growth of your prostate, which occurs naturally as you age and is the cause of most urination problems in men. Containing rare, high-potency, all-natural ingredients, the Prostalex Plus formula is unique because it not only stops your constant need to urinate, it helps improve your ability to urinate (so you'll no longer have trouble getting your stream to start), and it helps you maintain a healthy prostate. That means, with Prostalex Plus you can enjoy the freedom of not having to search out a men's room wherever you go, enjoy the luxury of uninterrupted sleep, and enjoy the peace of mind that goes along with having a healthy, youthful, optimally-functioning prostate.

Countless men are raving about Prostalex Plus

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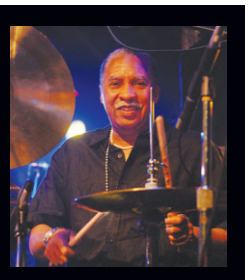
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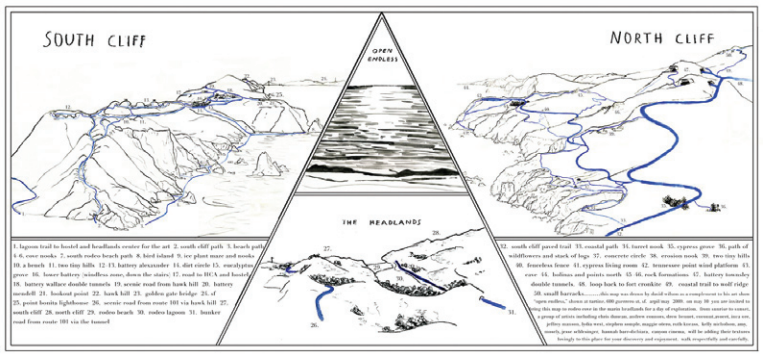
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"Open Endless"

REVIEW Not every art show allows you a chance to swim in the Pacific Ocean on a Sunday afternoon and experience the bracing cold of the water and the pull of the tide. But David Wilson's "Open Endless" isn't your average show, even if it is characteristic of Wilson's community explorations of art and landscape under the Ribbons Publications rubric. Last year, he instigated a sleep-over happening at Angel Island that included live music. This month, as an extension of a show of drawings, he organized a casually beautiful mapped day and night of art in the Headlands.

No two people had the same experience. Besides a dip in the Pacific, mine included a trek up the paved trails of the North Cliff to a white diamond hung on the cliff's face by Battery Townsley, where the duo Pale Horse sang songs in a tunnel, and then a walk back down to the beach where the duo known as Coconut played music in a little cove as two, three, four, five, six surfers took on the waves during sunset. I don't have much to say about that latter experience beyond that it was the kind of moment that makes me completely glad to be alive. I left sated and went home and slept and dreamt deeply. Those who stayed ambled on through Rodeo Canyon to another Battery, where Canyon Cinema shared some cave cinema.

Wilson's drawings, on display at Tartine, are a shifting sequence of meditations on the landscape and coastlines of the Headlands. His deployment of color and line is understated. The brashest aspect of the show is its use of material: the largest piece, a 22-foot watercolor of the ocean and shore, uses the blank-but-aged paper of record sleeves and the cardboard insides of albums covers as a backdrop. It's a great tactic. Earlier this year at the de Young Museum, Ajit Chauhan performed a different but similarly large-scale trick with album covers, painting over their exteriors so that only eyes peeked from the original artwork. Wilson's use of vintage music matter hints at the merging of art and that which is codified "nature" at the core of his events. I'm already looking forward to his next one. **(Johnny Ray Huston)**

OPEN ENDLESS Through May 28. Mon., 8 a.m.–7 p.m. Tues.–Wed., 7:30 a.m.–7 p.m.; Thurs.–Fri., 7:30 a.m.–8 p.m.; Sat., 8 a.m.–8 p.m.; Sun., 9 a.m.–8 p.m. (415) 487-2600. Tartine, 600 Guerrero, SF. www.ribbonspublications.blogpost.com

Art listings are compiled by Johnny Ray Huston. See Picks for information on how to submit items to the listings. For this week's gallery openings and complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. $10 ($5 Thurs after 5pm), $7 seniors, $6 for ages 12 to 17, free for 11 and under. **"On Gold Mountain: Sculptures From the Sierra by Zhan Wang."** Stainless steel sculptures. Through May 25. **"In a New Light: The Asian Art Museum Collection."** Ongoing.
California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for ages 12 to 17, free for 10 and under (free Tues). **"Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books."** Work by surrealist poets and artists. Ongoing.
Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. $6, $4 students and seniors, $2 for ages 6 to 12, free for five and under and members. **"The Art of Stan Sakai: Celebrating 25 Years of Usagi Yojimbo."** Through July 5. **"Watchmen."** Illustrations, sketches, and comic book pages by Dave Gibbons. Through July 19. **"The Brinkley Girls."** Retrospective devoted to early 20th century illustrator Nell Brinkley. Through August 23.
Contemporary Jewish Museum 736 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. $10, $8 seniors and students, free for 12 and under and members. **"Jews on Vinyl: And You Shall Know Us By Our Trail of Vinyl."** Through June 9. **"Chagall and the Artists of the Russian Jewish Theater."** An exhibition of 200 works of art and ephemera. Through Sept 7. **"Being Jewish: A Bay Area Portrait."** Ongoing.
De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). **"Warhol Live."** Music-oriented Andy Warhol retrospective. Through Sun/17. **"The Monotypes of Richard Diebenkorn: A Recent Acquisition."** A collection of 24 prints. Through May 24. **"Signs: Wordplay in Photography."** Thematic survey. Through June 14. **"The Fauna and Flora of the Pacific."** Mural by Miguel Covarrubias. Ongoing.
GLBT Historical Society 657 Mission, room 300; 777-5455, www.glbthistory.org. Tues-Sat, 1-5pm. $4, $2 seniors and students. **"Polk Street: Lives in Transition."** Through May 30.
Legion of Honor Lincoln Park, 34th Ave and Clement; 750-3600. Tues-Sun, 9:30am-5:15pm. $20 adults, $7 seniors, $6 youths and students, free 12 and under. **"Artistic Luxury: Faberge, Tiffany, Lalique."** Jewelry and decorative arts survey. Through May 31. **"Artists and Writers: Library Fellows Publications of the Whitney Museum of American Art, 1983-2000."** Fine-press books. Through June 7. **"Waking Dreams: Max Klinger and the Symbolist Print."** Retrospective of the German Symbolist artist. Through July 4.
Museum of Craft and Folk Art 51 Yerba Buena Lane; 227-4888, www.mocfa.org. Mon-Tues and Thurs-Fri, 11am-6pm; Sat-Sun, 11am-5pm. $4-5. **"Inside/Outside."** An exhibition of artist environments. Through May 24. **"Matt Kahn: Artist and Educator."** A look at the Bay Area artist's work from the 1950s and 1960s. Through July 12.
Museum of the African Diaspora 685 Mission; 358-7219, www.moadsf.org. Mon-Wed, Fri-Sat, 10am-6pm; Thurs, 10am-9pm; Sun, noon-5pm. $10. **"Let Your Motto Be Your Resistance: African American Portraits."** Au survey of 70 modern prints from the National Portrait Gallery. Through June 14.
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **William Kentridge: Five Themes."** A thematic retrospective of the artists' work from the 1980s to present. **"Austere: Selections From the SFMOMA Collection."** Photography and architecture and design. Through July 7. **"Otl Aicher: Munchen 1972."** Graphic design. Through July 7. **"Patterns of Speculation: J. Mayer H."** German architectural studio. Through July 7. **"Art in the Atrium: Kerry James Marshall."** Monumental murals. Ongoing.
San Francisco Museum of Performance and Design War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues-Fri, 11am-5pm; Sat, 1-5pm. Free. **"Star Quality: The World of Noel Coward."** Exhibition dedicated to the icon. Through August 29. **"Maestro: Photographic Portraits of Tom Zimberoff."** Portraits of national and international conductors. Ongoing. **"150 Years of Dance in California."** Ongoing. **"San Francisco in Song."** Ongoing. **"San Francisco 1900: On Stage."** Ongoing.
San Francisco Railway Museum 77 Steuart; 974-1978. Wed-Sun, 10am-6pm. Free. **"Take Me Out."** Streetcar artifacts and vintage photos. Through Dec 31.
Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues). **"Under a Full Moon: 30 Years of Perpetual Indulgence."** Show devoted to the Sisters of Perpetual Indulgence. Through June 28. **"Nick Cave: Meet Me at the Center of the Earth."** Mixed media sculptural "soundsuits" by the rising Chicago dancer-turned-artist. Through July 5. **"Through Future Eyes: The Endurance of Humanity."** Contemporary work by ten artists, incuding six Young Artists at Work curators. Through July 5.

BAY AREA

Cantor Arts Center Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-8pm. **"Appellations to Antiquity."** 19th and 20th century works from the museum collection. Through July 26. **"Pop to Present."** Survey from the 1960s to the present. Through August 16. **"Contemporary Glass."** Modern glass works. Ongoing. **"Rodin! The Complete Stanford Collection."** Ongoing.
Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. $4, $3 students and seniors. **"Ghosts."** Video projection by Naomie Kremer. Through Fri/15. **"Memory Lab."** Interactive installation allowing visitors to make family albums from their documents, photographs, and memories. Ongoing. **"Projections."** Multimedia works from the museums archival, documentary, and experimental films. Ongoing.
Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. $8, $5 seniors and students (free second Sun). **"Future of Sequoias: Sustaining Parklands in the 21st Century."** Panoramic photos with commentary. Through August 23. **"Squeak Carnwath: Painting is No Ordinary Object."** A solo exhibition dedicated to the Oakland artist. Through August 23. **"The Art and History of Early California."** The story of California from the first inhabitants through the Gold Rush. Ongoing.
San Jose Institute of Contemporary Art 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. **"It's Not Us, It's You."** Rejection-themed art. Through June 20.
Sonoma Valley Museum of Art 551 Broadway, Marin; (707) 939-7862. Wed-Sun, 11 am-5 pm. **"Sordid and Sacred: The Beggars in Rembrandt's Etchings."** Exhibition of 35 rare etchings by the Dutch master. Through June 7.
UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. $8 adults, $5 seniors and young adults, free for members and 12 and under. **"Matrix 227: Mario Garcia Torres."** Conceptual work. Through Sun/17. **"Galaxy: A Hundred or So Stars Visible to the Naked Eye."** Museum survey curated by Lawrence Rinder. Through August 30. **"Human Nature: Artists Respond to a Changing Planet."** Collaborative exhibition. Through Sept. 27. SFBG

stage

The San Francisco International Arts Festival boasts globally acclaimed companies like South Korea's Cho-In Theatre (with *The Angel and The Woodcutter*) and Russia's Akhe Group (with *Gobo.Digital Glossary*).





The world stage

SFIAF's theatrical must-sees

By Robert Avila
a&eletters@sfbg.com

Recently I was lucky enough to land at an international theater festival in Wroclaw, Poland, jostling elbows with a transnational mix of theater folk on the occasion of the 13th annual European Theatre Prize, this year awarded to the great Polish director Krystian Lupa. It was an eye-opening glimpse at some awesome theatrical muscle rarely if ever seen in the Bay Area, or even the United States. Globally-renowned powerhouses like Italy's Pippo Delbono and Belgium's Guy Cassiers were there with some extraordinary work, not to mention that of Lupa, whose utterly brilliant and plotless eight-hour fantasia on Andy Warhol's Factory, *Factory 2*, proved an absolute highlight of my theatergoing career thus far.

While dreaming of the day *Factory 2* takes its local bow, I can only appreciate all the more what places like UC Berkeley's Zellerbach Hall or San Francisco's Yerba Buena Center for the Arts do in bringing us news of the theatrical world — or news of the world, theatrically. Another local presenter of exceptional international work has been the San Francisco International Arts Festival, whose sixth season begins this week. SFIAF and executive director Andrew Wood have increasingly made world theater a vital part of the fest's eclectic performance mix. This year is no exception, with three must-sees in the lineup.

First, South Korea's Cho-In Theatre makes its U.S. debut with *The Angel and the Woodcutter*, an original physical theater piece relating the Korean folk tale in a wordless, poetical drama as uncompromising as it is unexpected. Then, Russia's famed, immensely creative performance ensemble, the Akhe Group — proponents of what they call "Russian Engineering Theatre" and favorites at SFIAF in 2005, where they presented *White Cabin* — return with the U.S. premiere of *Gobo.Digital Glossary*, a wild and captivating conglomeration of video projections, animation, ambient music, lasers, clowning, and trompe l'oeil.

Also receiving its Bay Area premiere is *Beyond the Mirror*, an unprecedented collaboration between New York's Bond Street Theatre and Afghanistan's Exile Theatre. The description of this first American-Afghani theatrical outing might ring a bell: *Mirror* had been slated to open Brava's theatrical season in fall 2008, when the U.S. government's inexplicable delays in processing visas for the Afghan performers forced its last-minute cancellation. That disappointment will happily be rectified by SFIAF when *Mirror* opens at Cowell Theater. (A second San Francisco appearance follows as part of foolsFURY's Fury Factory festival in June.)

The two companies began crafting the play after meeting by chance in 2002 among the refugee camps outside Peshawar in northern Pakistan, where the activist, physical-theater–based Bond Street went after 9/11 to develop links to the Afghan people and work with a German NGO building schools in the devastated country. Exile, meanwhile, had formed as a group of refugee playwrights, actors, and other performance professionals committed to keeping Afghan arts alive and reflecting the concerns of the Afghani population living as second-class citizens in Pakistan.

Never more timely, the play ranges over the last three decades of Afghanistan's history, using an expressive mélange of theatrical forms and techniques — including oral history, mythology, live music, traditional dance, drama, acrobatics, puppetry, and film — to tell a story of war and hope at the cusp of yet another turbulent chapter in the country's unfolding story. Notably, the eight-member half-American, half-Afghani cast includes Afghanistan's most famous actress, Anisa Wahab, who grew up in happier times on camera as a child star and has continued to act despite its still dangerous implications for women.

Communicating partly with some mutual English, and largely in terms of both distinct and shared physical vocabularies, the artists developed what became *Mirror* in a nonlinear, highly abstract way, according to Bond Street artistic director Joanna Sherman, who codirected it with Exile's Mahmoud Shah Salimi. That in no way diminishes its rootedness or poignancy.

"We went around the countryside and interviewed different people, and videotaped them as they would allow," Sherman explained by phone from New York. "Our challenge was to portray these terrible stories in a way that was not gruesome or impossible to watch. We used our physical techniques in a way that it would be watchable and compelling but not exactly 'realistic.'"

Since *Mirror*'s premiere at the second Kabul Theatre Festival in 2005, much has happened in the U.S. and Afghanistan, prompting a small but significant revision, a new final scene, according to Sherman. "We do leave on a thought of hope," she stressed. "But [we're] doing some interviewing again and getting some additional video. We'll see what happens." **SFBG**

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Unfortunately, this movie wasn't released in theaters, but you can score a DVD online, and if you apply to show it at your church, they will give you a copy for free. Forget The Cider House Rules, Revolutionary Road, Vera Drake, and Citizen Ruth. Forget Dirty Dancing, even. From now on, Come What May has the monopoly on the abortion circuit.

-- from "Creepy sexist anti-abortion flick kind of turns us on" by Juliette Tang, posted in the Pixel Vision blog

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Lizz Roman and Dancers

PREVIEW The last time we saw Lizz Roman, her dancers were parading on Project Artaud Theater's catwalk, climbing its scaffolding, and dangling from its imposing industrial crane (relics from the time the place buzzed as a canning factory). Now, three years later, she has taken over another popular performance venue, Dance Mission Theater. This time she doesn't restrict herself to the interior; *At Play* starts outside at the corner of Mission and 24th streets, then moves upstairs into the various areas that most of us consider to be adjuncts to the main theater. It's one of the peculiarities of Bay Area dance that so many choreographers are drawn to creating site-specific installations. Some work with an existing space, others add their own touches. Roman belongs to the former. I can't help but think that — DMT's architectural properties aside — Roman was attracted by its spirit as a home to so many artists and dance students. Roman is not the first to use DMT; Keith Hennessy has orated from its fire escape, and Jo Kreiter has dangled from its parapet. Joining longtime Roman dancers Sonya Smith and James Soria are Tara Fagan, Brian Fisher, and Kelly Kemp. Most encouragingly, Roman is again working with cellist Alex Kelly and DJ-percussionist Clyde Sheets. They worked magic at Artaud, and I'll bet that they'll do it again in the heart of the Mission. **(Rita Felciano)**



SONYA SMITH PHOTO BY AUSTIN FORBORD OF RAPT PRODUCTIONS

LIZZ ROMAN AND DANCERS

Through May 24. Fri-Sun, 8 and 9:30 p.m., $20. Dance Mission Theater, 3316 24th St, SF. (415) 273-4633.

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Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Boleros for the Disenchanted A.C.T., 405 Geary; 749-2228, www.act-sf.org. $14-57. Opens May 13. Runs Tues-Sat, 8pm; Sat-Sun, 2pm. Also May 20 and 27, 2pm; May 17 and 19, 7pm. OBIE Award winner Jose Rivera explores the ineffable dreams of lovers in this new work.

East 14th The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. $20-35. Opens Sat/16. Runs Fri, 8pm; Sat, 8:30pm, Sun, 3pm, through June 14. Oakland native Don Reed's performs this one man play, subtitled "true tales of a reluctant player."

Fuku Americanus Intersection for the Arts, 446 Valencia; 626-2787, www.theintersection.org. $15-$25. Opens May 18. Runs through June 21. Call for times. Campo Santo presents the world premiere of this play inspired by Junot Diaz's Pulitzer Prize-winning novel, *The Brief Wondrous Life of Oscar Wao*.

What Becomes a Legend Most? New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. Call for price. Opens May 14. Runs Thurs-Sat, 8pm, through June 27. In this musical spectacular, Countess Katya recalls her 40-year career and the madcap misadventures that made her a legend.

Mr. Marmalade Custom Made Theatre Co., 965 Mission; (800) 838-3006, www.custommade.org. $10-$25. Previews May 15, 16, and 20. Opens May 21. Runs Thurs-Sat, 8pm, through June 13. Custom Made Theatre Company presents Noah Haidle's hysterical, heartbreaking dark comedy about a four-year-old's imaginary friend.

Not a Genuine Black Man Off Market Theaters Studio 250 Stage, 965 Mission; (800) 838-3006, www.briancopeland.com. $30. Opens May 15. Runs Sat-Sun, 3pm. Through June 14. Off Market Theaters Studio250 presents Brian Copeland's longest running hit show about a little-known chapter in Bay Area history.

August: Osage County Curran Theatre, 445 Geary; 512-7770, shnsf.com. $35-$80. Opens May 17. Runs Tue-Sat, 8pm; Wed, Sat, and Sun, 2pm. Through Sept 6.The Pulitzer Prize-winning Broadway show about a rural Oklahoma family stars Estelle Parsons.

Strings Mama Calizo's Voice Factory, 4060 18th St.; (800) 838-3006, www.guerrillarep.org. $10-$15. Opens Thurs/14. Runs Thurs-Sat, 8pm, through June 6. Guerrilla Rep presents the world premiere of this "bromantic dramedy" by Terrence Beswick.

Three on a Party Theatre Rhinoceros, 2926 16th St.; 861-5079, www.therhino.org. $15-$35. Opens May 13. Runs Wed-Sat, 8pm; Sun, 3pm (except May 17, which is 7pm). Through June 7. Word for Word Performing Arts Company brings a trio of stories by Gertrude Stein, Tennessee Williams, and Armistead Maupin to life.

BAY AREA

You, Nero Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $13.50-$71. Previews May 15, 16, 19, and 17. Opens May 20. Runs Tues, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm. Through June 28. The world-premiere production of this new comedy from Amy Freed, Sharon Ott, and Danny Scheie features Mike McShane.

ONGOING

Audacious Artifacts: Parisian Grand Guignol Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com. $15-69. Fri/15-Sat/16, 8pm. The Thrillpeddlers have always delighted in exploring the uncomfortable, the unconventional, and the flat-out impossible, alternating as tradition demands between tales of terror and comic sex farces, and this year they get down and dirty as prostitutes, lecherous country gentry, amoral jungle guides, and naughty nuns slink and prance across the stage in various states of undress and unprincipled behavior. (Gluckstern)

Candide, or Optimism NOHspace, 2840 Mariposa; (800) 838-3006, theatreofyugen. org. $20-60. Thurs-Sat, 8pm. Through May 23. Theatre of Yugen adapts Voltaire's farcical refutation of the theory of optimism for the kyogen stage. (Gluckstern)

Ciribiribin The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. $6-12. Fri/15, 7:30pm; Sat/16, 2pm. Marsh Youth Theater's MainStage Performance Ensemble presents this musical about an Italian immigrant family living in California.

Dead Man's Cell Phone SF Playhouse, 588 Sutter; www.sfplayhouse.org. $30-40. Tue, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through June 13. Susi Damilano directs this odyssey about morality and redemption by award-winning playwright Sarah Ruhl.

The Floating Lightbulb Traveling Jewish Theatre, 470 Florida; 292-1233, www.atjt.com. $15-45. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through May 24. Traveling Jewish Theater winds up a notable 30th season with this boisterous, thoroughly charming production of Woody Allen's 1981 family drama. (Avila)

For All the Babies' Fathers Brava Theater, 2781 24th St; 647-2822, www.brava.org. $10-25. A man enters a sperm bank on the verge of hysterics. "Do you have sperm?" he asks the receptionist (Madeline H.D. Brown), following this unnecessary question with a rambling confession. He, Henry (Michael Sommers), has gotten girlfriend Glory (Nicole Lungerhausen) pregnant. To his horror, she wants to keep the child. Having urged a simple abortion without success, Henry desperately reaches for a vile of someone else's sperm as an inducement to compromise. Presumably at least some men will relate to Bay Area–playwright Molly Rhodes' incorrigible, albeit gradually more sympathetic average guy—played by Sommers with subtlety overall, despite the opening scene's odd, almost macabre cartooniness. But Rhodes peoples the stage with other kinds of men and fathers too (an assortment smoothly juggled by Myers Clark), as Henry—founder of his own self-serving fathers' rights group—passes through some familiar stages of anger and denial en route to acceptance and self-knowledge. Meanwhile, a watchful, sometimes playful boy (Caleb Alexander) sits nearby ever attendant, like an incarnate suggestion of Henry's unconscious evolution.

Although not every scene finds the right balance, the mingling of concrete concerns in modern parenting with a harmonizing poetical truth births some memorable moments in Brava and director Jessica Heidt's fleet, confidently staged world premiere. (Avila)

Frankie and Johnny in the Clair de Lune Betweens EXIT Theatre, 156 Eddy; (800) 838-3006, www.frankieandjohnny-play.com. $15-20. Thurs-Sat, 8pm; Sun, 2pm. Through May 24. Ben Ortega and Cheryl Smith star in Terrence McNally's raw, poignant comedy.

The In Betweens EXIT Stage Left, 156 Eddy; www.darkporchtheatre.com. Thurs-Sat, 8pm, through May 30. With certain distant echoes of 2007's insouciant underworld hilarity Under the Bed, Dark Porch Theatre's latest original play is an intricately wrought, blithely spirited mesh of well-executed dramedy, occult history, music, dance and whimsy. Spoiler alert: Also contains wood nymphs. (Avila)

Kamikaze Heart BRAVA! Theater, 2781 24th St.; 665-2276, citycircus.org. $14-25. Fri, 8pm; Sat, 4 and 8pm; Sun, 4pm. Through May 31. City Circus, the performance arm of AcroSports, San Francisco's physical and circus arts gym, presents this multifaceted family friendly show. (Avila)

Magic Forest Farm Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. $10-36. Wed/13, 7:30pm; Thurs/14-Sat/16, 8pm; Sun/17, 5pm. MTC presents the world premier of Zayd Dohrn's award-winning play about life on a Northern California commune.

The One-Eyed Man is King Phoenix Theater, 414 Mason; 517-1285, www.tripleshotproductions.org. $20-35. Thurs-Sat, 8pm; Sun, 2pm. Through May 30. Triple Shot Productions presents this charming, witty modern fable by Carter W. Lewis.

One Nation Under Crisis Stagewerx, 533 Sutter; stagewerx.org. $25. Fri/15-Sun/17, 8pm. Out to save the world one set-up at a time, comedy specialists Crisis Hopkins offer this fast-paced, consistently funny, vaguely riotous program of improvisation, prepared sketch, and video spoofs tentatively exploring various avenues of a crisis-happy age. From the obligatory (if objectively amusing) airport security line to the totalitarian tendencies in the HD television conversion, the prepared material casts the wryest of eyes on the latest fashions in lifestyles, technologies, and apocalyptic scenarios. In between scripted scenes, the quick-witted, skillful and personable troupe (here including Cassidy Brown, Christy Daly, Chris Hayes, Sam Shaw, and Anthony Veneziale on stage, as director Jamie Wright sits at light board, projector and lap top with an itchy Google finger) takes audience suggestions as instigation for a rowdy set of improv games, in which simple and unassuming concepts like "study buddies," "tugboat," and "calypso music" can form the most unexpected harmonies, leading more than once to somebody getting pantsed. (Avila)

"ShortLived 2.0" Studio 250, Off-Market Theater, 965 Mission; www.pianofight.com. $20. Fri-Sat, 8pm. Through June 27. PianoFight presents this playwrighting competition for writers and theater groups; top prize -- decided by audience scorecards -- is a month-long run of a full-length production.

Wildcat Eureka Theatre, 215 Jackson; 255-8207, www.42ndstmoon.org. $24-42. Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm; Also Sat/16, 1pm. Through May 24. 42nd Stree Moon presents Maureen McVerry in this rip-roaring treat about the adventures of a wily oil prospector in 1912.

Wreckage Boxcar Playhouse, 505 Natoma; www.crowdedfire.org. $12.50-25. Thurs-Sat, 8pm; Sun, 5pm. No performances May 21-24. Through June 6. Crowded Fire Theater Company presents Caridad Svich's haunting tale about being engulfed in a world of savage longing.

DANCE

AHDANCO and Group A CounterPULSE, 1310 Mission; www.brownpapertickets.com. May 15-17, 8pm. $15-$20. Abigail Hosein Dance Company and Group A present "undirected," a compelling evening of new and repertory dance works choreographed by Hosein and Alyssa Lee.

Lizz Roman and Dancers Dance Mission Theater, 3316 24th St.; 273-4633, lizzromananddancers.com. Fri-Sun, 8 and 9:30pm, May 15-24. The brave, eloquent choreographer and her fearless company presents "At Play," a site-speicifc work built for Dance Mission Theater.

Smuin Ballet Yerba Buena Center for the Arts, 701 Mission; 495-2234. Through May 17. $18-55. Call for times. The ballet closes its 15th season with a Spring program featuring a suite from Michael Smuin's last narrative ballet.

PERFORMANCE

"Things We Made" Dark Room Theater, 2263 Mission; 401-7987, thingswemade.com. May 18, 10pm. $10. This comedy show presents a salad of wit, characters, videos, illustrations, movement, and music.

"The Unspeakable Act" The Performance Garage, 975 Howard; www.brownpapertickets.com. Mon-Tues. Call for times. $20. 23 Elephants presents a hilariously twisted fairytale about a journey of sexual discovery.

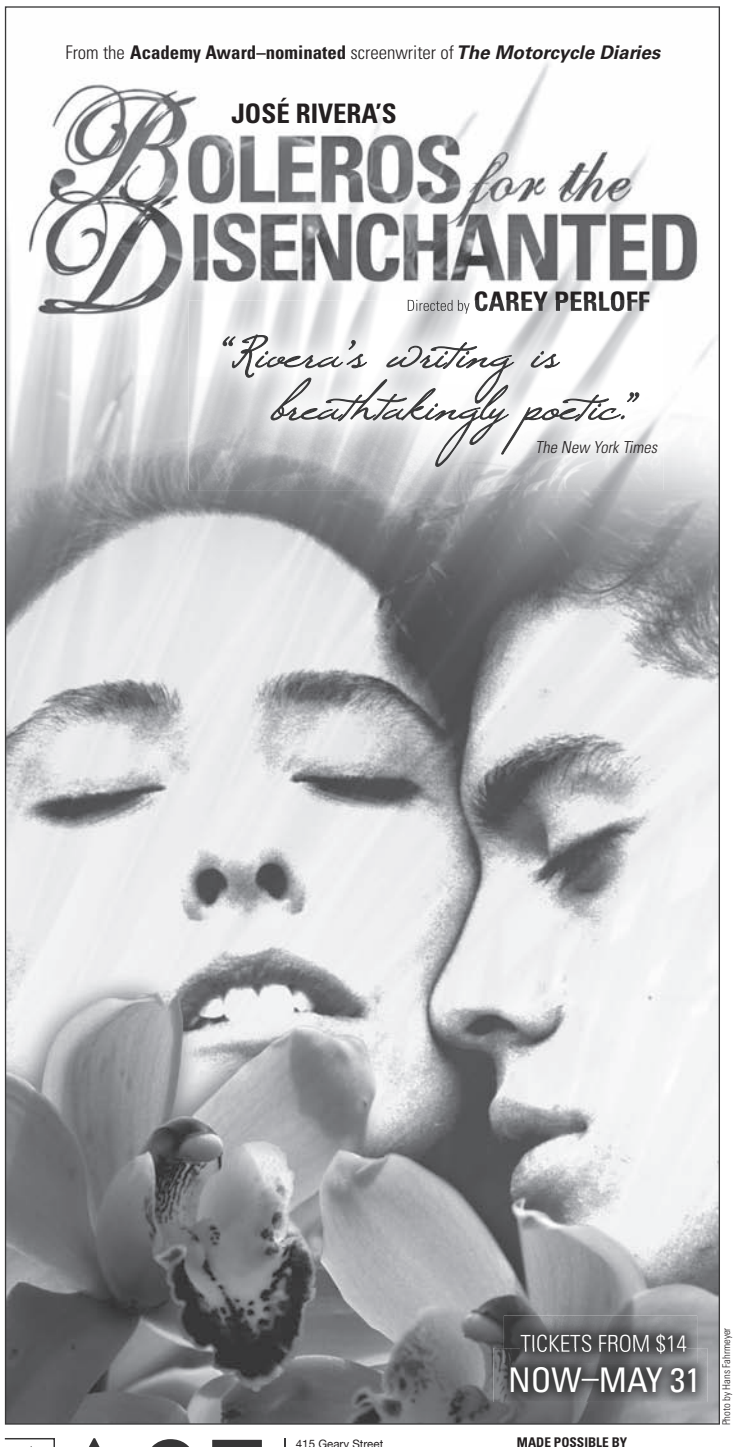
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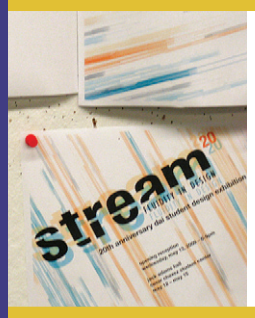
"Comedy on the Square" SF Playhouse, 533 Sutter; 646-0776, www.comedyonthesquare.com. Sun, 8:30pm, through December. Tony Sparks and Frisco Fred host this weekly stand-up comedy showcase.

The Clubhouse 414 Mason; 921-2051. Sat, 5-6:30pm, through Aug 29. $25. Liz Grant presents her original stand up comedy show, "Deja Wince," about surviving love.

Purple Onion 140 Columbus; 956-1653, www.lordoflaughs.com. May 15, 8 and 10pm. Call for price. NYC-based comedian Lord Carrett and Nashville singer-songwriter Phil Lee appear together. SFBG

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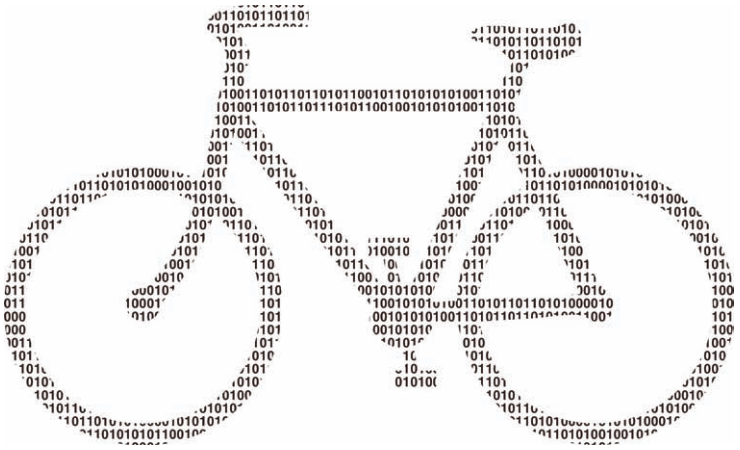
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San Francisco Cocktail Week

PREVIEW Is there anything San Francisco loves more than drinking? I mean, let's face it. It could be argued that all our favorite traditions — LoveFest, Pride, Bay to Breakers, Burning Man — are really just an excuse to get blackout drunk. And then there's that whole gourmet cocktail trend, with elderflower liqueurs and complicated absinthe concoctions, which — you guessed it — is also just an excuse to get blackout drunk. So it should surprise no one that the brilliant folks at the Barbary Coast Conservancy of the American Cocktail have reserved a whole frikkin' week out of the year in celebration of boozy goodness. Some of the events are a bit pricey for the average drinker (hello, $45 closing night gala at Jardiniere, we're talking to you), but there's plenty to do for those who live on PBR budgets. The Bartender's Guild Competition on May 12 should be especially awesome (and free), as will the farmers market-inspired cocktails on display at the Ferry Building May 13 ($30). And on Thursday, a shit-ton of mixologists will teach cocktail classes throughout the city and East Bay, including Jeff Hollinger of Absinthe, H. Joseph Ehrmann of Elixir, and Lance Winters of Hangar 1. Then top off your weekend with a special free event at the Alembic on Sunday when the Haight Street bar will replace its usual (fantastic) cocktail menu with drinks from *The Savoy Cocktail Book*. Then, when you show up hungover for work on Monday, you can argue you were simply celebrating San Francisco culture. Cheers to that. **(Molly Freedenberg)**

San Francisco Cocktail Week May 11–18. Varying SF and East Bay locations, times, and prices. www.sfcocktailweek.com

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 13

"Pants on Fire: A Show about Lies" Verdi Club, 2424 Mariposa, SF; (415) 571-0998. 8pm, $12. Hear an evening of stories about lies and the lying liars who tell them.

FRIDAY 15

Crowning of Carnaval King and Queen Café Cocomo, 650 Indiana, SF; (415) 920-0122. 7pm, $20. Contestants representing Brazilian, Caribbean, Traditional, and World/Fusion Carnaval traditions will vie for the title, which includes reigning over the Grand Parade and $500 cash.
"Monogamy? Non-Monogamy? What's Right for You?" UCSF AIDS Health Project, AHP Services Center, 1930 Market, SF; (415) 476-6448 ext. 1, registration required. 6:30, free. Workshop for gay and bisexual man, regardless of HIV status, to explore the joys and challenges of monogamy and non-monogamy in relationships and how to make your choice work for you.

BAY AREA

Oakland Indie Awards The Crucible, 1260 7th St., Oak; (510) 663-2253. 5:30pm, $20. The 3rd annual Oakland indie awards, celebrating innovative, socially and environmentally responsible businesses, and artists.

SATURDAY 16

Asian Heritage Street Celebration Front of Asian Art Museum, Larkin at McAllister, SF; www.asianfairsf.com. 11am-6pm, free. Featuring Asian American artists, DJs, martial arts, food, cultural procession, and more.

Schools for Salone El Rio, 3158 Mission, SF; (415) 282-3325. 4-8pm, $10. Enjoy live music and West African food at this benefit for Schools for Salone, an organization building schools in Sierra Leone, West Africa.
Zuni Café Cookbook Omnivore Books on Food, 3885A Ceasar Chavez, SF; (415) 282-4712. 3-4pm, free. Owner of Zuni Café, Judy Rodgers, discusses her career and cookbook.

BAY AREA

Himalayan Fair Live Oak Park, 1301 Shattuck, Berk; (510) 981-5150. Sat. 10am-7pm, Sun. 10am-5:30pm; $5 suggested donation. A market bazaar with arts and crafts, traditional music and dance, and food and drink to benefit grassroots organizations.
"Innerscape: A Day of Art, Play, and Transformation" John F. Kennedy University, Berkeley Campus, 2nd floor, 2956 San Pablo, Berk; (510) 647-2041, RSVP suggested. 10am, $10 donation. Non-artists are invited to participate in workshops taught by masters candidates including dance, ritual, mask-making, mandala meditation, and more.
Martin Luther King Jr. Shoreline work-day Martin Luther King Jr. Shoreline, observation platform at Arrowhead Marsh, Swan Way parking lot. Volunteer to help clean up your local shoreline.
Passport to Sonoma Valley Over 50 Sonoma Valley Wineries, Sonoma Valley; (707) 935-0803. Sat-Sun, 11am-4pm; $60 per day, $65 for both days. Over 50 participating Sonoma Valley wineries offer unlimited tastings, discounts, and entry to wineries, some of which are not usually open to the public.

TUESDAY 19

Volunteer Symposium Le Colonial Restaurant, 20 Cosmo, SF; email sfydsymposium@gmail.com. 6pm, free. A great opportunity to find out about civic service in San Francisco and talk one-on-one with 10 highlighted organizations. SFBG

food + drink

Nopalito serves carefully made, Mayan-influenced Mexican food in a mod, if unlikely, setting adjacent to Falletti Foods.

GUARDIAN PHOTOS BY RORY MCNAMARA





Cactus league

By Paul Reidinger
paulr@sfbg.com

Nopalito might or might not offer "far and away the best Mexican food in the Bay Area," as a hyperbolic toot harvested locally and posted on the restaurant's Web site contends — I say *not* — but the food is very good. The menu card, moreover, gives a brisk tutorial in the persistence of Indian language and culture in Mexico and is worth scanning just as an intellectual artifact. In a world of burritos and quesadillas, often made with flour tortillas, it is revelatory to read about such possibilities as caldo tlalpeño (the traditional chicken soup), pollo al pibil (as part of a panucho), and huitlacoche (in a mushroom quesadilla). The Maya and Mexica who lived a half-millennia ago might well find aspects of these dishes, or at least their names, familiar.

Or would, if they could get in. Nopalito, although fairly sizable, doesn't take reservations, but it does allow you to phone yourself onto a waiting list and be phoned back when your table is imminently available. You will likely be given an estimate on the wait when you join the list, but this information is not of high reliability, and, like flying stand-by, you should be prepared to move fast to claim your place. The advantage to the restaurant, meanwhile, is clear: tables are not held, but filled immediately.

As the punny name suggests, Nopalito is an offshoot of nearby Nopa. "Nopalitos" are also shreds of prickly-pear cactus that often end up in morning eggs. Since Nopalito doesn't serve breakfast, this potentially signature ingredient is honored by being largely if not entirely invisible. But because "nopalito" is a diminutive form of "nopal" — the westernized spelling of the Nahuatl word for the parent plant — we can extract a useful clue, which is that words ending in a vowel and "l," such as "pibil" and "tamal," are often Nahuatl in origin and suggest that the food so described is more Indian than European.

Mexico is sufficiently huge and various to make generalization a perilous undertaking, but one way to think of Mexican cooking is as a modest overlay of European influence — much of it involving pork — on a broad and deep base of Indian ingredients and techniques. "Pibil," for instance, refers to a Maya method of wrapping marinated meat in banana peels and stewing it underground with hot stones. I didn't see the Nopaliteños tending any barbecue pits, but chicken cooked in some pibil fashion did find its way onto the panucho ($4), a crisped corn tortilla also topped with black beans, pickled onions, and a feisty salsa of habañero chilis.

Corn tortillas are subtle but pervasive, a reminder that corn — "tamal" is the Nahuatl word — was, along with beans and squash, a principal pillar of the Mesoamerican diet. We found a quesadilla made with a blue-corn tortilla ($8) and filled with mushrooms, cheese, epazote, salsa molcajete, and huitlacoche (the fungus that grows on corn and is sometimes compared with truffles) to be quietly effective. A bit more loudly effective was a tamal enchilado ($4), a tube of masa, like very thick polenta, imbued with ancho chili and cooked with stewed pork, queso fresco, and *crema* (the Mexican answer to crème fraîche).

The ultimate in stewed pork has to be the carnitas ($14), which are excellent by any standard. The cubes of meat were marinated in beer, orange, cinnamon, and bay leaf, sealed in a pouch of parchment paper, then slow-cooked to exquisite tenderness and flavorfulness. The accompaniments were appropriately simple: a salad of shredded cabbage, a few halves of pickled jalapeño pepper, and a small tub of tomatillo salsa.

On the other hand, there was carne asada a la plancha ($15): grass-fed skirt steak in a nocturnal, slightly smoky pasilla salsa. The salsa was wonderful, but the meat was quite tough, almost unchewable, especially in comparison to the carnitas. Of course grass-fed beef isn't as tender as corn-fed, but a few, or few more, whacks with a tenderizing mallet might have helped here. Somewhere in between lay a half chicken in mole poblano ($13), the meat nicely moist and pliant and the mole sauce (of chocolate, chiles, cinnamon, nuts, and toasted sesame seeds) richly fruity without a hint of bitterness.

Despite an improbable location adjoining the new Falletti Foods in what is basically a small mall, Nopalito has a Missiony glow, from the mod shades of green throughout the interior to the youthful staff. There is also a communal table — not quite a private table, but a shared table is better than no table, as the prickly pears among us know. SFBG

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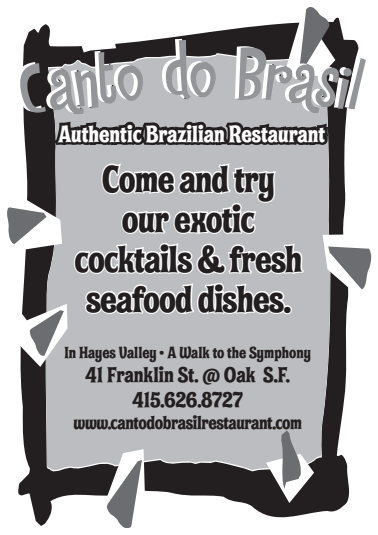
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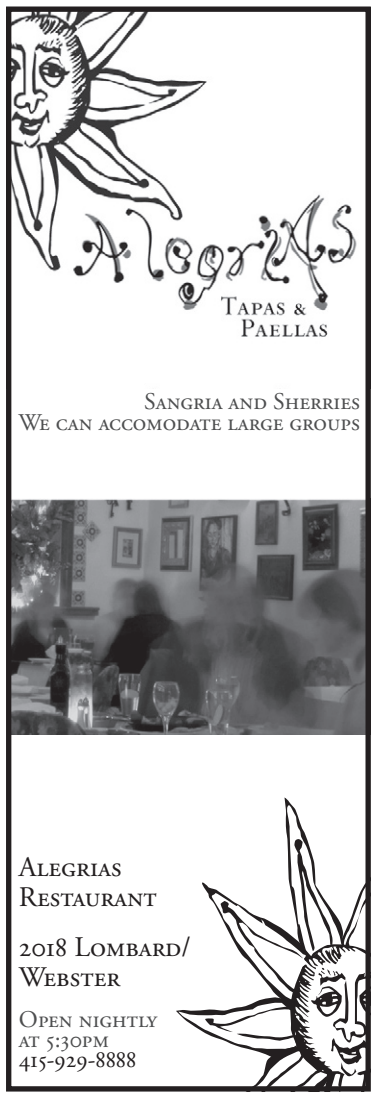
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Sour grapes

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS Wish I could take the two parties I went to on Saturday and superimpose them onto each other, so that the Rockridge moms and dads could mix with the young trans men, drag kings, and queer burlesque performers.

When I mentioned this seemingly surreal idea to Alice Shaw after our soccer game Sunday, she said, simply, "Do it. You can!" And she teaches photography, so I decided to believe her.

Not only that, but since my own training is technically as a fiction writer, I think I'll bring my buddy Earl Butter with me to both parties, even though in real life I only ate lunch with him and then dropped him off at his house.

Earl Butter deserves a bigger piece of pie. Don't you think?

"My whole life has been a series of disappointments," Earl Butter really did say, at lunch. "One after the other after the other, and eventually you reach the point where one more thing ... well, it might just be the one that breaks you."

We were both looking at his piece of pie, and it was, in fact, astonishingly small. Small enough to put inside a teacup. Small enough to break anyone's spirit.

I gave him half my piece. To be honest, I didn't miss it. If I go back to Mission Pie, it will be for a cup of coffee.

Now, to show you what a great friend and altruistic farmer I really really am, after lunch I took Earl Butter with me to this Kentucky Derby party in Oakland. Of course you heard that a 50:1 long-shot won, by a mile, and that gives me more hope than Susan Boyle gave everyone else.

But I already had more hope than is good for me, anyway.

Anyway, so I met this big fat queer stripper chick stage-named Kentucky Fried Woman at a burlesque show. "I've heard all about you," I said, because I had. I'd heard that she has a Derby party every year and makes buttloads of the Best Fried Chicken Ever.

Praise the Lard ... it's true!

And there were biscuits, and corn bread, and mac 'n' cheese, and every possible shade of white and yellow things to eat, but I have a confession to make: I went to two shows in one week and didn't *get* the burlesque thing. I mean, song and dance and comedy I understand, but the part that ends in swirling pasties? ... Nothing. I'm sorry.

This probably seems like sour grapes coming from an uncurvaceous woman with sour grape-sized tits, so it probably is sour grapes. And/or to me, life itself is almost unbearably sexy as it is, with it's fried chicken and red umbrellas, its beautiful people, licking their lips.

A friend had to explain it to me. But I still didn't get it. Maybe the striptease, like fried chicken itself, is simply not for everyone. That was how I decided to leave it.

Then I went to this party. Then, later that night, I went to this other party. I was on the dance floor talking to my two new favorite people: the woman whose children I watch, and the mom next door, our hostess, who was wearing a wig, false eyelashes, it being her birthday.

Perhaps giddy at having found sitters, one or two other people were wearing wigs. That was it. Oh, and one guy was wearing a cowboy hat. I was wearing what I always wear: a skirt, a shirt, and a little mascara.

"I've been watching you," Cowboy Hat blurted, as soon as we'd been introduced. He seemed unable to contain himself. "And I have to say," he spilled, "that you have really impressed me with your outfit!" I think he was a doctor. He had to notice the life leaving me as he went on and on, congratulating me on my get-up, my costume, how well I'd done!

Worst of all, he meant all this as a kindness, so vodka and tonic in his face was not an option.

The only way to shut him up, which didn't hit me soon enough, sadly, was to unbutton my shirt, swing it over my head, and let it fly. I undid my bra, my skirt, the music erasing the rest as I danced down to my exact body, the song, finally getting it. SFBG

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L.E. Leone's new book is Big Bend *(Sparkle Street Books), a collection of short fiction.*

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film

A sinister socialite (at left, Kay Francis in *Allotment Wives*) and a jewel thief (center, Dan Duryea, in *The Burglar*) make their marks in the dark at the Roxie's "I Wake Up Dreaming: The Haunted World of the B Film Noir." At right, past Disposable Film Festival selection *Spinning* was filmed on a web cam by Donna Kuhn.

ALLOTMENT WIVES AND *THE BURGLAR* PHOTOS COURTESY OF LEO PAUL MEIENBERG



From the shadows

"I Wake Up Dreaming" celebrates rare noir

By Dennis Harvey
a&eletters@sfbg.com

The cheapest special effect in the world is having one actor fire a cap gun as another cries, "Ow, ya got me!" Ergo crime did pay, in spades, for Hollywood's "Poverty Row" studios in the disillusioned years between World War II and Eisenhower-era prosperity. Subsequently dubbed "film noir," this period's myriad violent melodramas were cranked out fast, exhibited briefly, then forgotten.

Yet recent years have left very few stones unturned in the quest for buried gems. Back when he was programming at the Roxie Theater, Elliot Lavine did much to foster their cult with retrospectives showcasing both the genre's acknowledged classics and dustiest obscurities. When he left in 2003, noir fans wore mourning black — though were consoled by the start of SF's annual Noir City festival that same year.

Still, watching lurid old B-flicks at the funky Roxie had an extra frisson lacking amid the Castro Theater's grandiose respectability. Very good news, then, that Lavine is bringing bad guys (and duplicitous dames) back to Valencia Street with "I Wake Up Dreaming: The Haunted World of the B Film Noir." Its two weeks emphasize noir's lesser-sung efforts from the cinematic sweatshops of Monogram, PRC, Eagle Lion, and other economy-class companies where production values were low and the hard-boiled sleaze factor was often cranked high to compensate. Many of the 29 features haven't been seen theatrically for decades, and few are available on DVD.

On Poverty Row, young talent proved itself; mainstream luminaries landed there once their box-office clout had expired. Thus velvet-voiced 1930s glamazon Kay Francis briefly descended to Monogram after Warner Bros. dumped her. In *Allotment Wives* (1946) she's a socialite coolly fronting a polygamy racket targeting returned GI's, while enduring Mildred Pierce-like torments from an ingrate daughter whose every action screams "Mother, slap sense into me." (Oh yes she will.)

Another WB castoff, ingénue Joan Leslie, starred in that year's unique *Repeat Performance*. She's an actress-turned-murderess who gets her wish to live the last fateful year over again — only to watch as the same deadly events unfold, only worse. Having outgrown a famous-juvenile heyday, Bonita Granville was ready to play twins — one good, one a "cheap little chiseler" — embroiled in a murder mystery in *The Guilty* (1947). (And to think just months earlier she'd been crushing on Andy Hardy at MGM.)

These programmer factories promoted personalities who only rated bit parts at the majors. Where else could sneering, square-faced Lawrence Tierney's bullying malevolence float entire movies like *The Devil Thumbs a Ride* (1947) and *The Hoodlum* (1951)? Some noirs risked having no familiar faces at all. The docudrama-style *Canon City* (1948) uses real locations and (some) real inmates to recreate a Colorado prison break — one thwarted, in part, by a gutsy, home-invaded gramma-with-hammer.

While most titles here are known only to the most fanatical buffs, two come with minor cult status already attached. The craziest among fabled screenwriter Ben Hecht's odd few directorial efforts, *Specter of the Rose* (1946) is an *amour* very-*fou* tale set in the ballet world, its prima ballerina imperiled by a dancing partner-spouse who experiences homicidal ideations when not husking heavy mush stuff: "Hug me with your eyes." "I am." *"Harder!"*

Likewise linguistically challenged in the best possible way is 1955's *Shack Out on 101*, in which a young Lee Marvin unforgettably limns "Slob," bus boy extraordinaire forever pawing unaroused waitress Terry Moore. Meanwhile, lurking Commies plot to overthrow the American Way of Life, off-ramp greasy spoons included. With its hilariously pissed-off dialogue no obstacle to red-blooded patriotic display, *Shack* is a Cold War trash classic so plutonium-hot it smokes. SFBG

"I WAKE UP DREAMING: THE HAUNTED WORLD OF THE B FILM NOIR"
May 14–28, $10
Roxie Theater, 3117 16th St., SF
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REELS AND (TWO) WHEELS

What's a "bike movie?" If you immediately thought of *Breaking Away* (1979), two upcoming events suggest that your definition is li'l old-fashioned. First up: the Disposable Film Festival is hosting a "Bike-In" outdoor screening. Pedal over and enjoy a selection of films (with an emphasis on bike themes) culled from DFFs past; an after-party celebrates the release of the *Guardian*'s Bike to Work issue.

San Franciscans Eric Slatkin and Carlton Evans founded the fest in 2007 to highlight so-called disposable films — "any film made on these alternative devices we've seen cropping up in the past few years: cell phones, web cams, point-and-shoot cameras, one-time use video cameras, pocket cams," Slatkin said. "They really democratize the idea of not just filmmaking, but of a filmmaker."

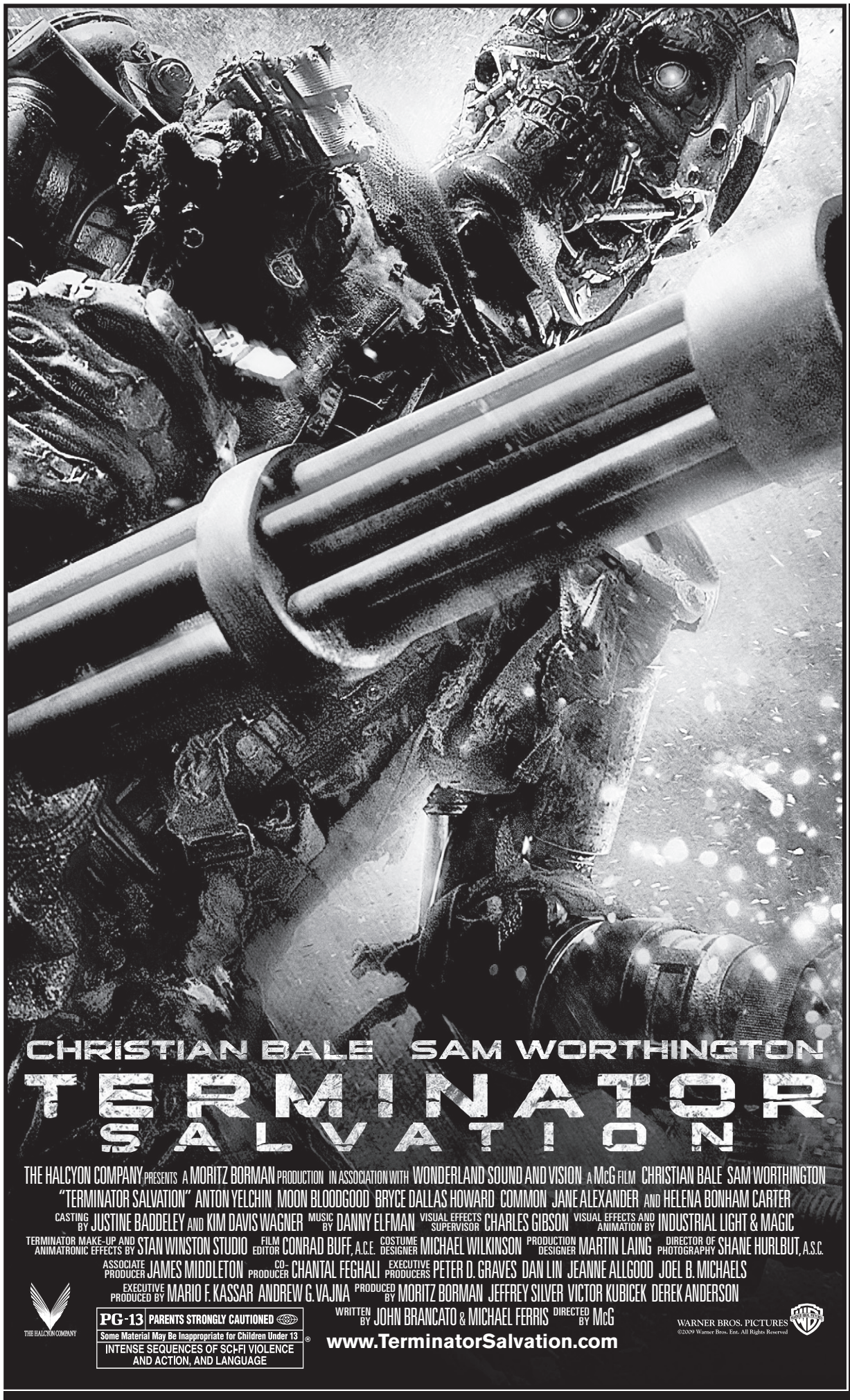
The spirit of the festival lends itself to a bike-in screening. "The core of the DFF is a real DIY aesthetic," Evans said. "I think there's a similar kind of aesthetic in the biking community in San Francisco. I bike all over the city, and I'm always navigating the city in a way where I'm having to overcome obstacles. You just sort of take on these challenges and come up with your own solutions."

Brendt Barbur, director of the New York City-based Bicycle Film Festival (now in its ninth year, it travels to San Francisco this summer), would likely agree with this comparison. The BFF showcases experimental films, music videos, documentaries, and more, with tie-in art exhibits and live music shows, but it's powered by the creative energy of everyday cyclists.

"Technology has given the bike movement a tool to express themselves," he said from BFF headquarters in NYC. "That DIY spirit runs through the festival. A lot of people — maybe they're graphic designers or bike messengers — have something to say, and cameras are now accessible to a lot of folks. Those little gems they produce are, a lot of times, the most popular movies at the festival." **(Cheryl Eddy)**

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The Beast Stalker

REVIEW Missed *The Beast Stalker* at the just-completed 2009 San Francisco International Film Festival? Make sure you catch its theatrical run at the Four Star, a longtime hotspot for new Hong Kong genre films. (Owner Frank Lee was dishing 'em out long before 2006's *The Departed*, a H.K. cops 'n' gangstas remake, raked in box office megabucks and Oscar gold.) Where else would I have seen 1998's *Beast Cops*, starring the inimitable Anthony Wong and the irritating Michael Wong (no relation)? *The Beast Stalker* boasts neither Wong, but it does have *Cops* codirector Dante Lam, who directs solo here and cowrote the script. Prior to a car chase gone horribly awry, Tong (Nicholas Tse) was the kind of police captain his fellow officers hated to serve, thanks to anger issues, petty politics, and other charming attributes. After Tong accidentally causes the death of a child — coincidentally the daughter of an attorney, Ann (Zhang Jingchu), who's prosecuting a mob boss — he takes some time off to become, uh, less of an asshole. It's only when Ann's other young daughter is kidnapped (what are the chances?) that Tong can attempt to redeem himself, though scar-faced baby snatcher Hung (Nick Cheung) proves an adversary as muddy-gray in the morality department as Tong is. Amid the gun battles and tense cell-phone negotiations (wouldn't be a H.K. action flick without plenty of both), there's not much beauty to be found in either of these two beasts. The movie, though, is plenty thrilling. **(Cheryl Eddy)**

THE BEAST STALKER opens Fri/15 at the Four Star.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Adoration When orphaned teenager Simon (Devon Bostick) writes a paper for French class in which he imagines himself as the son of real-life terrorists, his teacher (Arsinée Khanjian) tacitly encourages its being taken for fact. The resulting firestorm (largely taking place on the Web) raises questions about the boy's actual parents, free speech, religio-political martyrdom, and so forth. This is the first Atom Egoyan feature based on his own original story — as opposed to literary sources or historical incidents — in 15 interim years. While his fame has certainly risen in the interim, some of us haven't liked anything so well since that last one, 1994's *Exotica*. *Adoration* recalls such early efforts in the cool intellectual gamesmanship with which characters and technologies are manipulated toward a hidden truth. Yet provocative as it is, there's something overly elaborate and ultimately dissatisfying about his gambits that makes *Adoration* less than the sum of its parts. (1:40) *Elmwood, Embarcadero.* (Harvey)

Angels and Demons Tom Hanks stars in this sort-of sequel to 2006's *The Da Vinci Code*. (2:18) *California, Grand Lake, Presidio.*

The Beast Stalker See pick box. (1:49) *Four Star.*

Il Divo This political drama is based on the life of Italian Prime Minister Giulio Andreotti. (1:57) *Lumiere, Shattuck.*

Management A couple overnights at the Kingman Motor Inn in Arizona does not exactly spell romance for Sue (Jennifer Aniston) — it's just one nondescript stop in her travels selling innocuous art to, well, motels, as well as dental offices, corporate HQs, etc. But Sue's arrival is a very big deal to Mike (Steve Zahn), the owners' son and night manager. His attempts to pitch woo are so pathetic that, more out of mercy and/or boredom than anything else, Sue lets him touch her highly toned butt. Then she's back to Maryland. Steve impulsively follows — and this being a romantic comedy, his behavior is viewed as more charmingly hapless than stalker-creepy. Nonetheless, despite some mutual warming and his claims of pre-established intimacy ("But I touched your butt!"), she sends him home. Giving it one more shot later on, Mike discovers a new hurdle: Sue has moved to Washington state to marry her old flame, ex-punk and yogurt magnate Jango (Woody Harrelson). Playwright Stephen Belber's first directorial feature is a small, uncomplicated movie that doesn't stray far from romcom conventions but (apart from some forced slapstick) is just low-key and wry enough to escape seeming too formulaic. Aniston (who executive produced) is the marquee name, and she's good. But what's *really* good about *Management* is that it's a de facto Steve Zahn movie — he's the whole focus, and given more emotional range than his usual sidekick roles provide. That's reason enough for this admittedly minor, style-free film to exist; additional plusses are the pitch-perfect supporting performances by Fred Ward, Margo Martindale, and James Liao. (1:33) *Embarcadero, Piedmont, Shattuck.* (Harvey)

Rudo y Cursi A who's-who of Mexican cinema giants have their cleats in soccer yarn *Rudo y Cursi*: stars Gael Garcia Bernal and Diego Luna, and producers Alfonso Cuarón (whose brother, Carlos, wrote and directed), Alejandro González Iñárritu, and Guillermo del Toro. But while *Rudo* is entertaining, it's surprisingly lightweight considering the talent involved. Bernal and Luna play Tato and Beto, rural half-brothers discovered by a jovially crooked soccer scout (Guillermo Francella) who gets them gigs playing on Mexico City teams. But athletic achievement seems barely a concern. Of far more importance are Tato's crooning dreams and high-profile romance with a vapid TV star, and Beto's left-behind wife and kids — not to mention his raging gambling addiction. Though the drama boils down to one final game (of course), *Rudo* is really about the bonds and brawls

between brothers, not sports teams. Goal? (1:57) *Bridge, Piedmont, Shattuck.* (Eddy)
Treeless Mountain The latest from So Yong Kim (2006's *In Between Days*) follows a pair of young children shuffled between relatives as their mother searches for their long-absent father. (1:19) *Elmwood, Opera Plaza.*

ONGOING

Adventureland (1:47) *SF Center.*
Anvil! The Story of Anvil (1:20) *Lumiere, Shattuck.*
Battle for Terra (1:25) *SF Center.*
Earth (1:30) *Grand Lake, 1000 Van Ness, Shattuck.*
Enlighten Up! (1:22) *Opera Plaza, Smith Rafael.*
Every Little Step (1:36) *Albany, Embarcadero, Sundance Kabuki.*
Ferlinghetti (1:16) *Roxie.*
Fighting (1:45) *Four Star.*
Ghosts of Girlfriends Past (1:55) *1000 Van Ness, Presidio, SF Center.*
Gomorrah (2:15) *Red Vic.*
Goodbye Solo (1:31) *Opera Plaza, Shattuck.*
I Love You, Man (1:45) *1000 Van Ness.*
Is Anybody There? (1:34) *Elmwood, Sundance Kabuki.*
Know Your Mushrooms (1:13) *Roxie.*
Lemon Tree (1:46) *Albany, Opera Plaza, Smith Rafael.*
The Limits of Control (1:56) *Lumiere.*
Little Ashes (1:52) *Clay, Shattuck.*
Medicine for Melancholy (1:27) *Roxie.*
Next Day Air (1:24) *1000 Van Ness.*
Obsessed (1:48) *1000 Van Ness.*
Outrage (1:30) *Embarcadero.*
17 Again (1:35) *1000 Van Ness.*
Sin Nombre (1:36) *Opera Plaza, Shattuck, Sundance Kabuki.*
The Soloist (1:49) *Empire, Four Star, Grand Lake, 1000 Van Ness, SF Center, Shattuck.*
Star Trek (2:07) *California, Empire, Grand Lake, Marina, 1000 Van Ness, Sundance Kabuki.*
State of Play (1:58) *Empire, Four Star, Marina, 1000 Van Ness, Piedmont, SF Center, Shattuck.*
Sugar (1:54) *Elmwood.*
Sunshine Cleaning (1:42) *1000 Van Ness, Shattuck.*
Tyson (1:28) *SF Center, Shattuck, Sundance Kabuki.*
Valentino, the Last Emperor (1:32) *Embarcadero.*
X-Men Origins: Wolverine (1:45) *Grand Lake, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki.*

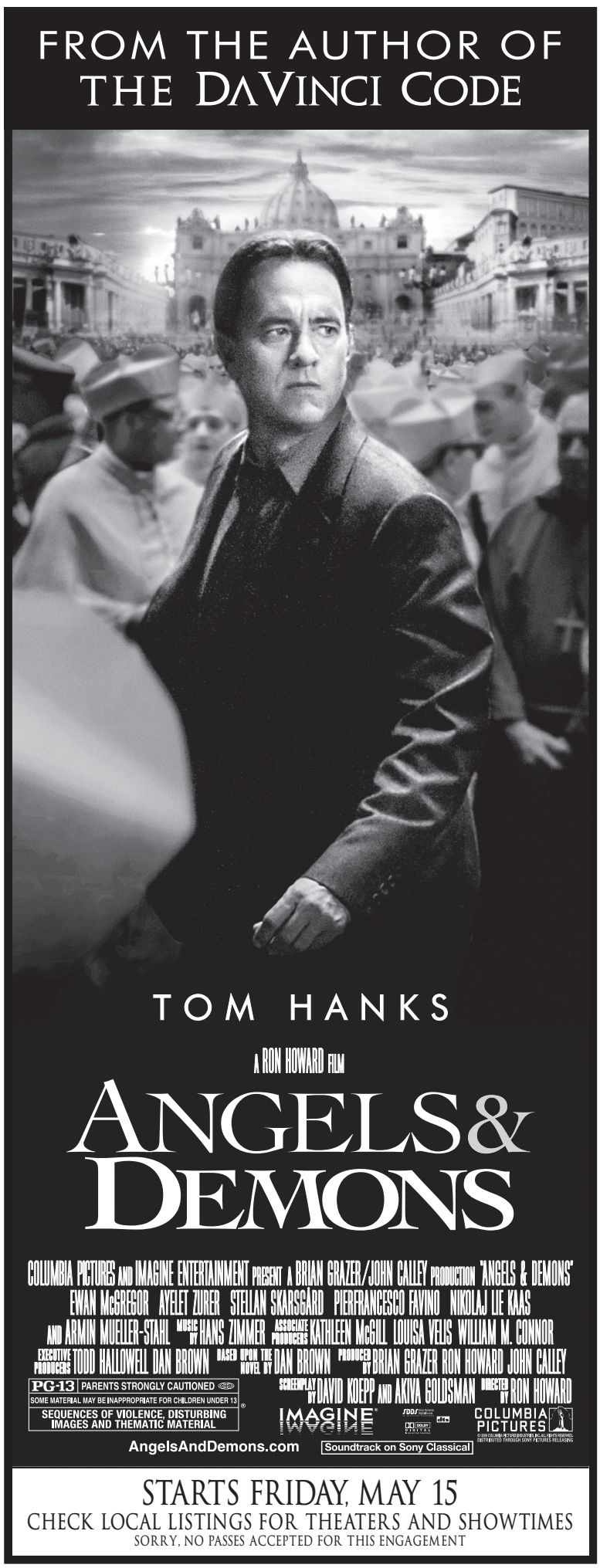
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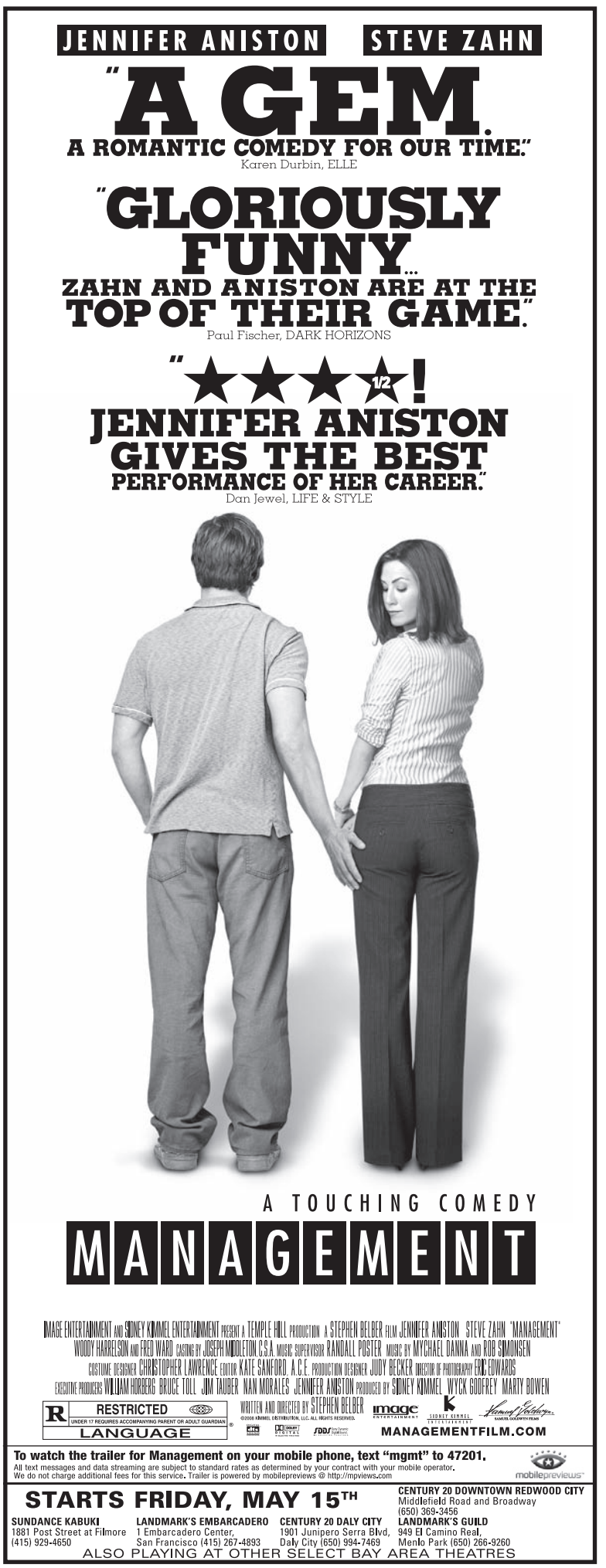
"I Wake Up Dreaming: The Haunted World of the B Film Noir" See "From the Shadows." *Roxie.*

"Visionary Design: An Eames Celebration" You may not recognize late marital team Charles and Ray Eames by name, but you'd likely recognize some of their handiwork: in particular, their body-molded plywood, plastic or fiberglass furniture was a near-inescapable element of 1950s modernist design that's never quite gone out of style (or production). But with Charles' architectural training, Ray's painting background, and their inventive delight in poking around nearly every other practical and artistic medium, their prolific output over several decades' collaboration encompassed everything from popular science exhibitions to sculpture to short films. This Oddball Films presentation features several of the latter — *Powers of Ten* (1968) and *IBM Mathematical Peep Shows* (1961), both whimsically accessible illustrations of abstract concepts, and spinny-toy showcase *Tops* (1969) — plus Perry Miller Adato's feature portrait *An Eames Celebration: Several Worlds of Charles and Ray Eames* (1973). Shot by Les Blank, that documentary captures them at work and play (seemingly inseparable in their case), creating ingenious contraptions including their ultra-modern home (built entirely from preexisting, standardized manufacturer's parts), a prospective National Aquarium design (never realized), and a multi-screen projection spectacular for a 1959 U.S.-U.S.S.R. cultural exchange event in Moscow. If the Eames were around now, you can bet home items made out of recycled materials would be a whole lot more fun, popular and stylish. Visit www.oddballfilm.com for RSVP information. (Harvey) *Oddball Film + Video.* SFBG









rep clock

Schedules are for Wed/13–Tues/19 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6-8. "ANSWER Coalition Film Screening:" **Waging a Living** (2005), Thurs, 7:30. "Flowers," super 8 film screening of works by Joe Golling and Bob Thayer, with poet Erik Noonan and live music by Rad Cloud, Fri, 8. "Other Cinema," slideshow and celebration of Annice Jacoby's book *Street Art San Francisco: Mission Muralismo*, Sat, 8:30.

ASIAN AND PACIFIC ISLANDER WELLNESS CENTER 730 Polk, SF; www.apiwellness.org. Free. "Acts of Love: Turning Compassion into Action:" **Honor Thy Children** (Nakatani and Nakatani), Mon, 5:30.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $5-10. **Z** (Costa-Gavras, 1970), Wed-Thurs, 7, 9:30 (also Wed, 2, 4:25). Joan Rivers live performance, Fri, 8. For tickets ($35-75) and more info, visit www.cityboxoffice.com. "Women on the Verge:" **•Female Trouble** (Waters, 1974), Sat, 1, 4:55, 9:05, and **Carrie** (De Palma, 1976), Sat, 2:55, 7; **•Suddenly, Last Summer** (Mankiewicz, 1959), Sun, 2, 6:15, and **Black Narcissus** (Powell and Pressburger, 1947), Sun, 4:15, 8:30; **•Puzzle of a Downfall Child** (Schatzberg, 1970), Mon, 7, and **Play it As it Lays** (Perry, 1972), Tues, 9:05.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **American Violet** (Disney, 2008), call for dates and times. **Enlighten Up!** (Churchill, 2008), call for dates and times. **Lemon Tree** (Riklis, 2008), call for dates and times. "The Films of My Life: Isabel Allende:" **Shakespeare in Love** (Madden, 1998), Wed, 7.

CLAY 2261 Fillmore, SF; (415) 346-1124. "Late Night Picture Show:" **Teenage Mutant Ninja Turtles** (Barron, 1990), Fri-Sat, midnight.

DREAM INSTITUTE 1672 University, Berk; (510) 845-1767. $10. **A Matter of Life and Death** (Powell and Pressburger, 1946), Fri, 7.

EXPLORATORIUM 3601 Lyon, SF; www.exploratorium.edu. $9-14. "Lost Landscapes of San Francisco" with film archivist Rick Prelinger in person, Sat, 2.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **The Century of the Self Episode Two: The Engineering of Consent** (Curtis, 2002), Wed, 7:30.

LONGHAUL INFOSHOP 3124 Shattuck, Berk; (510) 984-2316. $10. **Bums' Paradise** (McCabe and Rozen, 2003), Sun, 7:30. Benefit for Berkeley NEED's harm-reduction services.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "May Day! The Charm and Sparkle of Doris Day": **Midnight Lace** (Miller, 1960), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. Theater closed May 9-28.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-9. **Gran Torino** (Eastwood, 2008), Wed-Thurs, 7, 9:25 (also Wed, 2). **Gomorrah** (Garrone, 2008), Fri-Sat, 8 (also Sat, 2, 5). **The English Surgeon** (Smith, 2007), May 17-20, 7:15, 9:20 (also Sun/17, 2, 4:15; May 20, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Ferlinghetti** (Felver, 2009), Wed, 7. **Medicine for Melancholy** (Jenkins, 2008), Wed, 8:45. **Know Your Mushrooms** (Mann, 2009), Wed-Thurs, 7, 8:50. "I Wake Up Dreaming: The Haunted World of the B Film Noir:" **All Night Long** (Dearden, 1961), Thurs, 8; **•The Devil Thumbs a Ride** (Feist, 1947), Fri, 8, and **The Guilty** (Reinhardt, 1947), Fri, 6:45, 9:15; **•Raw Deal** (Mann, 1948), Sat, 2, 5, 8, and **Railroaded!** (Mann, 1947), Sat, 3:35, 6:35, 9:30; **•Canon City** (Wilbur, 1948), Sun, 1:30, 4:45, 8, and **Framed** (Wallace, 1947), Sun, 3:05, 6:20, 9:35; **The Specter of the Rose** (Hecht, 1946), Mon, 8, and **The Madonna's Secret** (Thiele, 1946), Mon, 6:25, 9:45; **•The Story of Molly X** (Wilbur, 1949), Tues, 8, and **The Port of Forty Thieves** (English, 1944), Tues, 6:45, 9:35.

SAN FRANCISCO MUSEUM OF MODERN ART Wattis Theater, 151 Third St, SF; http://sfai.edu. Free. "Latent Images: SFAI MFA Graduate Films and Videos," Sun, 12:30.

SAN RAFAEL COMMUNITY CENTER 618 B St, San Rafael; (415) 686-1526, www.access4bikes.com. $25. "A4B Mountain Bike Film Festival and Party," Sun, 6:30.

21 GRAND 416 25th St, Oakl; (510) 444-7263. $6-10. "On Love and Other Difficulties: Six Short Videos by Antero Alli," Fri, 8.

VESSEL NIGHT CLUB 85 Campton, SF; www.vesselsf.com. Free with RSVP. **Suel** (Greene and Artale), Wed, 7:45.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $8-10. **Frontier of Dawn** (Garrel, 2008), Thurs, 7:30; Sun, 2. SFBG

first run venues



***Management*, starring Woody Harrelson as a "yogurt mogul," opens Fri/15.**

PHOTO BY SUZANNE HANOVER

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

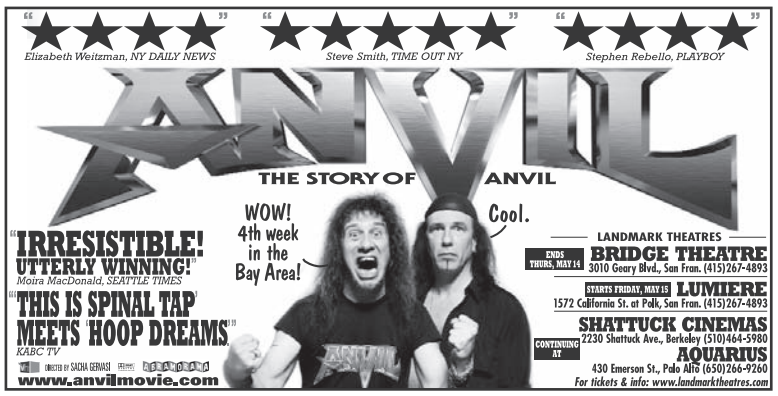
Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG











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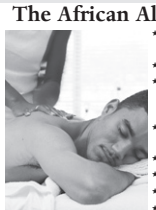
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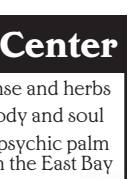
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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318674-00. The following person is doing business as **Moon Bend Net Services and Mimi Boutique 454 Ivy Street, San Francisco, CA 94102.. Ed Reckers, 454 Ivy Street, San Francisco, CA 94102 This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/28/09. Signed Ed Reckers. This statement was filed by Mariedyne L. Argente>#432803. April 15, 22, 29 & May 6.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319108-00 The following person is doing business as **AUTHENTIC FILMS, AUTHENTIC PRODUCTIONS**, 173 Precita Ave. San Francisco, CA 94110. Charles Lyons, 173 Precita Ave. San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 04/9/2009. Signed Charles Lyons. This statement was filed by Jennifer Wong on April 9, 2009. **#35206. April 6, 13, 20 & 27.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319311-00 The following person(s) is doing business as **Future Cigs**, 3521 20th Avenue, San Francisco, CA 94132. Alex Ruvalcaba, and Danny Oneto, 1057 Grand Avenue Apartment #A, South San Francisco, CA 94080. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 04/17/09. Signed Alex Ruvalcaba. This statement was filed by Mariedyne L. Argenete on 2009. **#438212. April 22, 29, May 6 & 13.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319408-00 The following person is doing business as **PHYTOTHERAPY QUALITY SERVICES** , 1017 Portola Dr., San Francisco, CA 94127. Mark A. Sydow, 1017 Portola Dr, San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/7/09. Signed Mark A. Sydow. This statement was filed by Michael Jaldon on April 22, 2009. **#35503. April 29, May 6, 13 & 20.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319445-00 The following person is doing business as **MOUNTAIN BIKE WARRIOR**, 124 Everson Street, San Francisco, CA 94131. Gilbert Ovieto & Michelle Ovieto, 124 Everson Street, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date April 23, 2009. Signed Gilbert Orvieto. This statement was filed by Mariedyne L. Argente on April 23, 2009. **#35204. April 31,2009, May 6, 13 & 20.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319472-00 The following person is doing business as **DAD IS COOKING** , 2221 26th St. San Francisco, CA 94107. Matthew David Griffin, 2221 26th St. # 103, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Matthew David Griffin. This statement was filed by Jennifer Wong on April 24, 2009. **#35504. April 29, May 6, 13 & 20.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319551-00 The following person is doing business as **LOUDFARM AND BEATELECTRIC**, 320 Guerrero Street, San Francisco, CA. 94103. Abraham Dichi. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date January 15, 2009. Abraham Dichi. This statement was filed by Magdalena Zevallos on April 28, 2009. **#35205. May 6, 13, 20 & 27.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319677-00. The following person is doing business as **CROW & ROSE, ATTORNEYS AT LAW**, 838 S. Van Ness Ave., San Francisco, CA 94110. Dave Crow, 838 S. Van Ness Ave., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/1/2005. Signed Dave Crow. This statement was filed by Lena Lee on March 01, 2009. **#35207. May 6, 13, 20, 27, 2009.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: April 24, 2009. To Whom It May Concern: The name of the applicant is: Pagan 1 Restaurant LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 731 Clement St., San Francisco, CA 94118-2216. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: May 6,13,20 2009 L#35501

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: April 13, 2009. To Whom It May Concern: The name of the applicant is:DD Restaurant Group INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: Pier 39 SP 211-212, San Francisco, CA 94133. Type of License Applied for: 41- ON-SALE BEER AND WINE EATING PLACE. Publication date: May 13, 2009 L#35501

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545787. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michele Anne Cohick for change of name. TO ALL INTERESTED PERSONS: Petitioner **MICHELE ANNE COHICK** filed a petition with this court for a decree changing names as follows: Present Name: MICHELE ANNE COHICK. Proposed Name: **MICHELE ANNE COOKE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 7, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Mar 6, 2009. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 22, 29, May 6, 2009. L#432603.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545827. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Melanie Lan Huong Wong for change of name. TO ALL INTERESTED PERSONS: Petitioner **Melanie Lan Houng Wong** filed a petition with this court for a decree changing names as follows: Present Name: Melanie Lan Houng Wong. Proposed Name: **Melanie Wong** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 28, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Mar 23, 2009. Endorsed Filed, San Francisco County Superior Court of California on Apr 15, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 22, April 29, May 6th, May 13th 2009. L#35502.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: April 24, 2009. To Whom It May Concern: The name of the applicant is: **Pagan 1 Restaurant LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 731 Clement St., San Francisco, CA 94118-2216. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. **Publication date: May 6,13,20 2009 L#35501.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545887. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Denise Hunt for change of name. TO ALL INTERESTED PERSONS: Petitioner **Denise Hunt** filed a petition with this court for a decree changing names as follows: Present Name: Denise Hunt. Proposed Name: **Alyx Francisco Cronin** Petitioner Denise Hunt has also filed for a decree changing petitionerís gender from female to male. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 25, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Apr 15, 2009. Endorsed Filed, San Francisco County Superior Court of California on Apr 15, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 22, April 29, 29, May 6th, May 13th 2009. L#35501.**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: CROW & ROSE, ATTORNEYS AT LAW. Located at: 605 Market St. Suite 400, San Francisco, CA 94105. The fictitious business name referred to above was filed in the County of San Francisco under File# 287088 on: 7/21/2005. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): DAVE CROW, 838 S. Van Ness Ave., San Francisco, CA 94105 ;Solvejg Rose,1521 Verdi St., Apt. A, Alameda, CA 94501. This business was conducted by a general partnership. Signed DAVE CROW. Dated: March 1, 2009, Lena Lee, Deputy County Clerk. **May 6, 13, 20,27 2009 L#35208**

SUMMONS (FAMILY LAW) FILE NO. FMS-09-385876 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **PAULINE BI** for the summons of RESPONDENT **IRWIN PHLEGAR**. TO ALL INTERESTED PERSONS: Petitioner Pauline Bi 1362 Funston Ave #4, San Francisco, CA 94122 filed a petition with this court for a summons of respondent Irwin Phlegar. Upon reading and filing evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Pauline Bi, and it satisfactorily appearing therefrom that the Respondent Irwin Phlegar cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the Petitioner, therein and against the respondent and that the said Respondent Irwin Phlegar is a necessary and proper party to the action. NOW, on motion of Pauline Bi Pro Per or Attorney(s) for the Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in San Francisco Bay Guardian a newspaper of general circulation published at San Francisco California hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and order to show cause in this action be forthwith deposited in the United States Post Office, post-paid, directed to said Respondent , if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication On the fourth week of publication 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Dated 4/14/09. Signed by Patrick J. Mahoney, Presiding Judge on April 14, 2009. Endorsed Filed, San Francisco County Superior Court of California on April 14, 2009 by Gordon Park-Li, Clerk. **April 29, May 6, 13, 20, 2009. L#355026**

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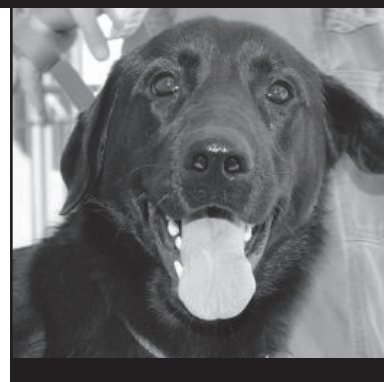
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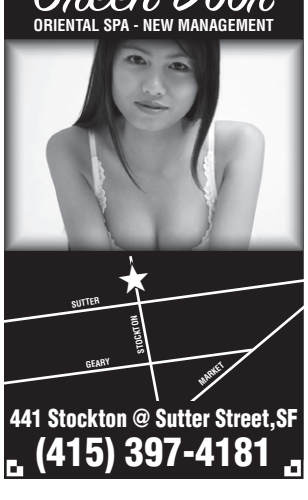


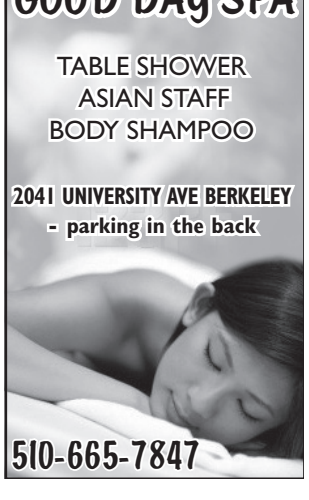














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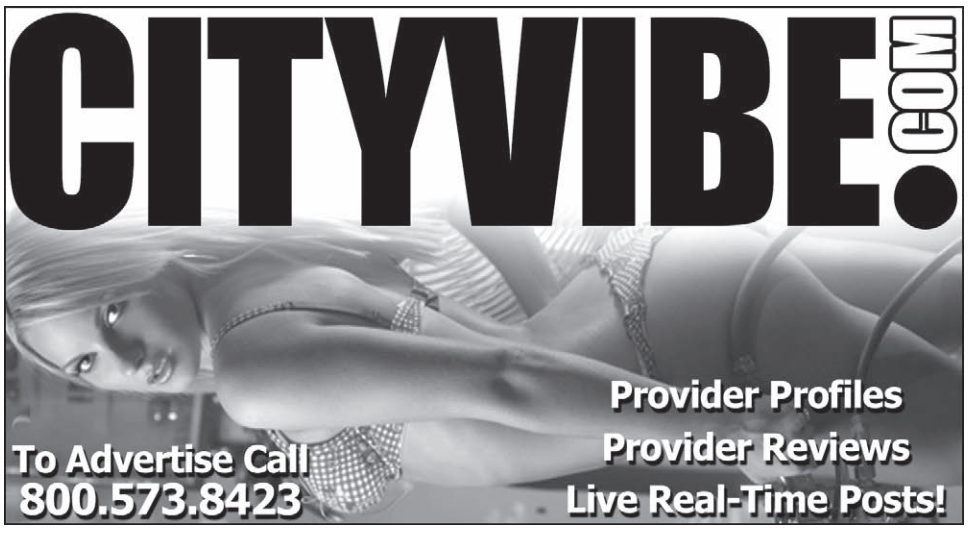


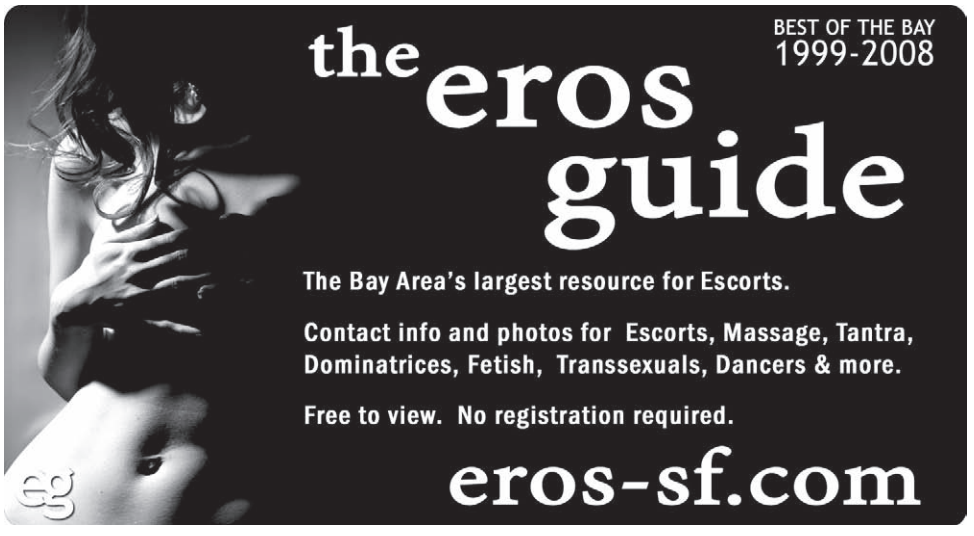














Don't change a Thing

By Andrea Nemerson
andrea@altsexcolumn.com

Dear Andrea:
I found this on Craigslist. Please, *please* stop this poor girl before it's too late! She should hear from a professional that she'd be sacrificing nerve endings to a bunch of dickweeds who are suckers for media standards. And they won't even like her more. God help us.

advice please re labia — w4m

so im hearing mixed reviews from guys about a female's labia. do guys prefer the labia minora to be big or small? because tons of my friends are seeking to have them made smaller (like by a lot) so they look like playboy types etc. is that what guys want? what turns men on? and why? any advice on what to do here for me??

'Nuff said. Thank you.
Love,
A Concerned Citizen
(Seriously.)

Dear Concerned:
Oh, okay. Maybe she'll see this and maybe she won't, but obviously this is a thing, or a Thing, that affects a lot of young women, just as she says. "Tons" of her friends, though? I realize she's posting from L.A., where you have to expect this sort of thing, but the image of busloads of girls she went to high school with or worked with at Hot Topic after school lining up for surgical "correction" is unsettling even me.

So, what is going on here? I've long assumed (this has been going on a while now) that women used to go a lifetime without seeing their own (it takes a mirror and the will to look) or anyone else's labia in great detail unless they had chosen to be midwives or something, in which case they were busy.

Men used to see a few sets, all too different from each other to even form much of a preconceived notion of what they "ought" to look like. Hardly anybody used to view an endless parade of stunt labia, chosen or surgically altered to conform to a (sub)cultural standard. But since the 1990s or so, that is exactly what we are doing. The porn industry standard is tiny, close-to-the-body, and unusually symmetrical, and if that is what young men are seeing before they even get a peek at the real thing, I suppose it's to be expected that some may be shocked or dismayed by reality's asymmetry and wild diversity of form, and in some cases indignant that they did not get exactly what they were in the mood for. It works with YouTube and iPods!

At least with pubic hair (a similar issue with young men being shocked on first encounter), one can go with the fashion flow and change with it as it (inevitably) changes. The same cannot be said for surgical rearrangements.

Now, how do I feel about young women permanently altering themselves to suit male fancy? I think it might be a trick question, actually, since I'm not entirely sure that that many guys care that much. What if they do, though — ought a young woman scramble to put herself through a painful, expensive, dangerous (all surgery is dangerous) procedure to please guys who probably still won't be that into her if they're not already? Of course not. Nothing is ever that simple, though.

Most of the Web sites put up by surgeons who do these procedures talk a great deal about painful horseback-riding or bicycling or inability to wear pants, all very real if somewhat rare complications of very long or loose labia. Then they give a little nod to being displeased with the size, period, and that's the population we're worrying about here. A reputable surgeon is going to accept or reject patients based not only on physical factors but emotional ones as well, especially patient expectations ("this surgery will make my labia smaller" versus "this surgery will make me stop hating myself"). And I hate to say this, Concerned Dude, but there are plenty of women (and men too, of course) whose self-esteem problems really can be cleared right up with the proper application of surgical instruments. I hate to see people who undergo surgery, itself morally neutral and a personal choice, treated like brainwashed sheeple who could not possibly have had a good enough reason to go under the knife.

As for the nerve endings, while I was appalled to see this statement — *There is no physiological association for sensory pleasure with the labia — that function is served by the clitoris. The only sensation elicited from labia is pain upon tearing or stretching.* — on one of the surgeon's sites, since it is obviously wrong and very condescending in that surgeon-y way as well, I think we have to concede that the labia are not the major, or even *a* major, route to sexual ecstasy for most women. A half-inch or so less here or there is not going to make much difference. Not that that's any reason to go chopping them off, though, sheesh! L.A. Girl, don't listen to your girlfriends. You're fine. None of you knows enough yet about what men want, or, much more important, about what you want yourselves. Don't change a thing!
Love,
Andrea

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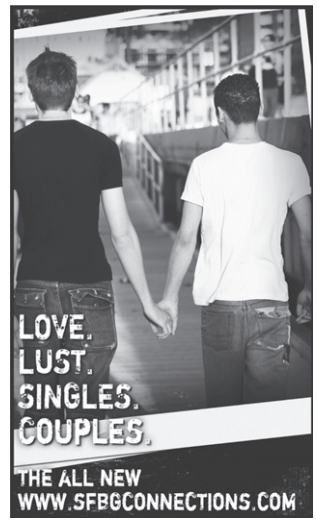
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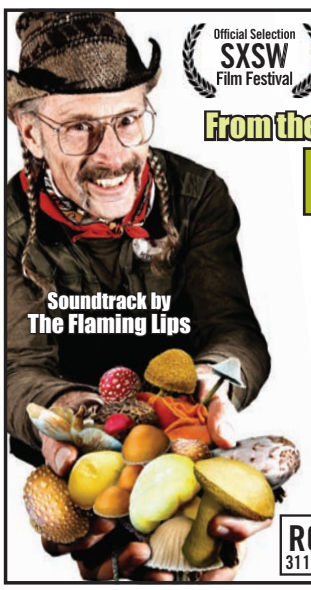
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for study on speed

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